TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIX., NO. 992. NEW YORK: SATURDAY, JANUARY 1, 1898. PRICE, TEN CENTS.

MLLE. ALICE VERLET.

Copyright 1897 by A. Dupont, N. Y.

MIRROR INTERVIEWS.

CHARLES KENT.

Charles Kent says in the course of the following interview that versatility is a curse to an actor on the English-speaking stage. Possibly he is right, so far as the pecuniary value of his services is concerned at the outset of his career, but artistic versatility always wins in the long run. Your modish matinee actor has his little vogue and is soon forgotten, while actors—real actors—with the subjective imaginative temperament that Mr. Kent refers to, never lag superfluous on the stage. Mr. Kent is not only a real actor, but a painter and poet as well.

Complying with a request for an autobiographical summary of his career, Mr. Kent said:

"My stage career began in 1875 at Booth's Theatre, when I was engaged to appear in a minor role in George Rignold's revival of Henry V. That was my first professional appearance. I had, however, appeared before that in various amateur performances in England."

"Where you were born, I believe."

"Yes; I was born in London, and was educated at Dulwich College, founded by Allen. I was always spouting at school, and my friends and relatives were always telling me that I ought to go on the stage. When I took their advice in earnest, and attempted to go on the stage in England, they all cut me. So I sailed for New York to start my career without further discouragement."

"How long did you remain at Booth's?"

"Throughout the long run of Henry V. I afterward was cast by Mr. Rignold for the Duke of Gloucester in Macbeth, and also appeared in the cast of Black Eyed Susan. When Barry Sullivan appeared at Booth's I was cast for the role of the Second Actor in Hamlet. My acting in that part won me my first notice in the papers, and I'm happy to say it was favorable. I subsequently appeared in the cast of The Stranger, which was included in Mr. Sullivan's repertoire. Barry Sullivan was the finest Richard III. I ever saw. Rossi excelled all other actors as King Lear. Edwin Booth was unequaled as Hamlet, just as Salvini was as Othello. Of course, I only refer to actors I've seen in those roles."

"Where did you act during your second season?"

"I remained in New York, having been engaged as the Second Citizen in the Booth-Barrett-Bangs revival of Julius Cæsar at Booth's Theatre. I recall spending a great deal of time on what I considered a realistic make-up for a Roman citizen. Among other devices in the line of realism I stuck genuine hair on my flesh-colored tights. Just before the curtain went up on the night of the first production, the stage-manager caught sight of me behind the scenes. 'What in thunder do you call that?' he said, pointing to my calves. 'Call what?' said I. 'Why, that stuff that's stuck on to them.' 'That represents hair,' said I. 'The Romans, you know, were a hairy race.' 'Hairy nothing!' said the stage-manager. 'Go to your dressing-room, and turn 'em inside out!' Thus was my first attempt at a realistic character make-up nipped in the bud. However, I acted the part of the Second Citizen, minus hair on his legs, throughout the season. During the Summer of 1876, the Centennial year, I had my own dramatic company, such as it was, and subsequently became associated with H. A. Kendal, a sort of universal genius. We carried the company through the wilds of Arkansas and other Western territory, our touring season lasting till the end of March, 1877. Our repertoire included farce, comedy, drama, opera—anything and everything in the dramatic and musical line. Kendal could act, sing, paint scenery, and play an alto horn in the orchestra. He was really a most versatile actor, and his acting ranged from roles of the Joshua Whitcomb order to Shylock. He is now publishing a newspaper somewhere out West, I believe."

"I suppose your repertoire experience was more exciting than profitable."

"Decidedly so. Strange to say, I obtained my first chance on the road to success while bound for Europe on board an ocean steamer."

"In what way?"

"On board I met Alexander Booth, who was in the oyster business in Chicago. We became very chummy, as people will on an ocean voyage, and when we reached Southampton he told me that some day he hoped to be of service to me. I said in reply that I hardly saw how oysters and acting could very well affiliate from a business standpoint. But he only laughed, and said that if I ever came to Chicago to be sure and call on him, as something might come of it. It so happened that I had to go to Chicago on my return from Europe, and I accordingly called on Mr. Booth. He scribbled something in a note which he told me to take to Mr. McVicker. It turned out that he and Mr. McVicker had been partners years ago, and my introduction to McVicker resulted in my being engaged as a member of his local company. My first part was in the support of John Dillon. I was also cast to support Charles Walcot in The Exiles and other stars. Tom Keene opened in Chicago on his first starring tour, and I was engaged by him for character parts. Toward the end of the tour I was playing Polonius in Hamlet and Marall in A New Way to Pay Old Debts. Then I joined Signor Rossi's company, playing Gloucester in Lear, the Ghost in Hamlet, Prince Escalus in Romeo and Juliet, and the Sheriff in Kean. Kean, you know, is the Dumas play that Charles Coghlan has adapted as The Royal Box."

"Have you seen Mr. Coghlan in that play?"

"Yes; I saw him at his opening performance at the Fifth Avenue. The version Rossi played in differs considerably from The Royal Box. I was so carried away by Mr. Coghlan's elocution and finished art in his impersonation of the actor, Clarence (the character he has substituted for Kean) that I forgot I was merely looking at acting, and at the end of the third act I couldn't refrain from a lusty bravo. Mr. Coghlan is one of the few actors of to-day who holds the mirror up to nature without letting you see the mirror. When I played the Sheriff in Kean I had to sit in the audience during the scene in which Kean insults the Prince of Wales. It was my business to be the first of the four or five actors placed in the audience to rise, engage in a dialogue with Rossi, and then jump on the stage to arrest Kean for insulting the heir to the throne. When the piece was played in Chicago I took my seat as usual in the audience, but I had no sooner risen to speak my lines and go through the customary business than a burly policeman rushed down the aisle and fired me bodily out of the theatre into Madison Street. So I got round to the stage-door, and on the stage as quick as possible, and finished the scene with my face full of mud."

"How long did you act in Rossi's company?"

"Until I was engaged by the Boston Theatre company. During that time I was cast in The World, Youth, The White Slave, Money, and Pluck. In nearly every one of those plays I had to die, so that for several months I may truthfully be said to have lived by dying. Subsequently I played for sixty-three weeks at the Boston Museum. During that time I acted seventy-two parts, supporting among other stars John T. Raymond, Edwin Booth, and Richard Mansfield. With Mr. Mansfield I played Spartan Spotts in Prince Karl. Mr. Booth engaged me for his New York engagement at the Fifth Avenue Theatre, where I appeared as the King in Hamlet, and received my first bad notice. After the New York engagement I went *en tour* with Mr. Booth, playing besides the King in Hamlet, Banquo in Macbeth, Marleck in The Apostate, Marall in A New Way to Pay Old Debts, Adam Winterton in The Iron Chest, Don José in Ruy Blas, and I was also in the cast of Don Cæsar. The variety of parts I played stamped me as a versatile actor, and versatility is a curse to an actor on the modern English-speaking stage. To be successful nowadays it is necessary to have a peculiarity—an individuality. It is not so much a question in the average production whether Brown can act the part for which he is suggested. The first question the manager asks is: Does Brown look the part? On the French and German stage character acting is considered one of the greatest tests and one of the highest forms of the art of acting. Character acting to be successful depends on the actor's power of concentration and whether he can merge himself into the picture drawn by his subjective mind. The subjective mind writes a story or paints a picture, while the objective mind selects the words and mixes the colors. Thus the actor with a subjective mind puts imagination into his acting, and ranks in that respect with the painter and the poet."

"Do you think any actor with a subjective mind can be trained for character parts?"

"Yes, and no. Any actor can be trained to reproduce a dialect. I've given considerable attention to that matter and have a regular system on dialects. In brief, it's the shape of the mouth that forms the dialect. The German dialect is guttural. The Irishman speaks with a full, semi-closed mouth. The Scotchman emits his words from the roof of his mouth. The Italian, Spanish and Portuguese languages are labial. The French language is dental. The peculiarity of English is that a proper articulation requires a sort of hissing effect. An analysis of dialects will, of course, show that inflection is just as important as pronunciation. Any actor can be taught to reproduce pronunciation and inflection, mechanically and vocally, but character acting requires far more than that. Even if an actor possess a subjective temperament his physical individuality may be so pronounced that he cannot hide it by assuming the appropriate make-up, gait and gesture in imitation of the character he is endeavoring to impersonate. But as I have already intimated, versatility, or rather, all around character actors, are not especially in demand on the English and American stage."

"Were you not in the original production of The Henrietta?"

"Yes; I played the part of Nicholas Vanalstyne, Jr. That was another death scene part. I had to die of heart disease. I think I must have died in every conceivable way on the stage—of poison, starvation, murder, battle, and want of breath. When I was appearing in The Henrietta, doctors who had seen me in the part used to stop me on horse cars. They would usually prescribe a variation of my method of reproducing death from heart disease, but they all seemed to think that I had studied dying patients in the hospitals and had observed them *in articulo mortis*. But my death scene in The Henrietta, as in all other plays in which I had to die, was simply a trick of dramatic construction. The thing that amused me most about the aforesaid doctors was that they, none of them, called attention to the fact that a man is not able to talk when he is dying of heart disease, while Nicholas Vanalstyne, Jr., talks chapters before he finally gives up the ghost. It was a very trying role. At first I depended on my feelings to change the color of my face while dying, but it affected my nerves so much that I had to resort to make up. People used to point me out in the street as the man who died in The Henrietta. Before I resorted to make-up to produce pallor I one day overheard a young woman say to another, 'There's the man who has to die in The Henrietta.' 'I guess you're right,' said her friend, 'he looks half dead already.' The repetition of the part night after night was so exacting that I found it necessary to divert my mind in some way during the waits, and saved myself by writing the series of articles called 'Actors' Dens,' which were published in THE MIRROR."

"Didn't you retire from the stage for a while after leaving the Henrietta company?"

"Not immediately. I first played Baron Hartfeldt in Jim the Penman through the country under A. M. Palmer's management. Following that engagement I appeared as Miles Herndon in The Prince and the Pauper, and afterward both as Constantin and Pierre in The Clemenceau Case. After that I retired from the stage for two years and a half to devote myself to art matters and literary work. But you know how it is. Once an actor, always an actor. So I accepted an engagement at Stockwell's Theatre in San Francisco, and, in consequence, played on the Pacific Coast for two years and a half, getting away in that time with one hundred and five parts, which, I think, without wishing to appear egotistical, is rather an exceptional record in these days of one-part actors."

"You played Svengali, didn't you, during the Trilby vogue?"

"Yes. Paul Potter had written me months before the production to hold myself in readiness for the part, as he thought I was peculiarly qualified to impersonate Svengali. Wilton Lackaye, however, originated the part, but I played Svengali at the Garden Theatre some time afterward, and played the part for a long time in one of the road companies. Svengali and Miles Herndon, two characters as opposite as the poles, are my favorite roles. Why? Because both characters allowed me to get out of my every-day self and forget that I was living in the life that I was depicting. The vigorous way in which I dropped on the table in Svengali's death scene brought on appendicitis and resulted in my passing the Christmas of 1895 in a New York hospital. That brings us almost down to date, doesn't it? Since then I have appeared in various plays in Broadway theatres and under various stage-managers."

"What are you doing now?"

"I've just retired from A Ward of France."

"Why?"

"That's a conundrum. I don't know. Nat Goodwin has made me an offer for next season. Meanwhile, I am writing a story for *Outdoors*, and am well pleased to have leisure forced upon me, as I have other orders in the line of art designs and articles that I should otherwise not have time to finish."

GOSSIP.

William A. Brady paid last week to Augustin Daly $7,200 for alleged infringements upon the copyright of Under the Gaslight. Payment was made contingent upon refund in the event of a reversal of decision by a higher court, to which Mr. Brady will carry the case.

The charter of the George W. Lederer company has been amended to permit operation outside of Manhattan Island.

Shannon of the Sixth will be seen for the first time in New York at the People's Theatre on Jan. 30.

Louis C. Wemyss, the door-keeper at Wallack's Theatre, was ill last week with rheumatism.

The Floy Crowell-Emery-Mason company will open its second annual Summer tour of Maine and the provinces early in May. Al. Mason, of Mason and Titus, shadowgraphists, will manage the tour.

Ned C. Wayburn, May Irwin's "rag-time" pianist, and Agnes Lillian Saye, daughter of Mr. and Mrs. James Reginald Saye, were married on Christmas Day, at the Little Church Around the Corner.

Adele Archer replaced Anna Robinson last week in The French Maid.

Stephen Wright played Maurice Barrymore's role in A Ward of France on Dec. 20, Mr. Barrymore being ill. T. T. Whitling played Mr. Wright's part.

Belle Thorne contemplates a stellar appearance in a new opera written for her by Herman Perlet.

The Wedding Day company were dined on Dec. 19, at Chicago, by Ex-Senator W. H. Reynolds, proprietor of the company. Among the guests were Lillian Russell, Della Fox, Lucille Saunders, Alice Nielson, Mr. and Mrs. Jefferson De Angelis, Frank Murray, and Frank Ives, the billiard expert.

Manager J. D. Cuddihy, of the Red Jacket Opera House, Calumet, Mich., writes to complain of the helplessness of local managers in certain cases. The Girl from 'Frisco was booked at Calumet Dec. 13, 14. The company came in time, but several members declined to play because of salaries due. Mr. Cuddihy had spent money in billing and had brought out local society. A $300 house was dismissed and the company disbanded. He believes that there should be some protection against such disappointments.

Frank Maeder, of Rich and Maeder, who was charged with passing a worthless check, was tried in Troy last week and released, a settlement having been arranged.

Harry Scarborough, the opera tenor, and Julia Payne, daughter of Matilda Scott-Payne, the well-known pianist, were married last Thursday in this city, and sailed on Saturday for Europe.

The hundreth performance of The Little Minister was celebrated last Wednesday by the presentation of a souvenir mezzotint engraving of Maude Adams as Babbie. The souvenirs were the work of S. Arlent Edwards.

Mrs. Sarah Cowell LeMoyne, the well-known reader, will soon return to the stage, to appear in the new play by Clyde Fitch, which Herbert Kelcey will produce.

Chelso Peruchi, late comedian with McFee's Matrimonial Bureau, is at Athens, Ga., arranging the tour of the Peruchi-Beldini Farce-Comedy company, which will open there in repertoire on January 17, under management of Johnston and Peruchi. Ella Beldini will leave Ocala, Fla., to join the company.

From London rumor announces the betrothal of Clara Thropp and an English gentleman, said to be neither a duke nor an earl.

A Modern Miracle, a two-act musical comedy by Robert H. Moulton and Fred L. Bullard, was produced by Columbia College students last Tuesday at the Carnegie Lyceum.

Manager Edwin Knowles has decided to give Wednesday matinees at the Fifth Avenue Theatre during the engagement of Charles Coghlan in The Royal Box.

Fred Haworthe is doing the advance work for A Big Heart.

Mathews and Bulger will be seen next season in a new farce-comedy. Will J. Block will direct their tour.

On Dec. 13 four members of Blaney's A Boy Wanted were initiated in Anderson, Ind., Lodge 209, B. P. O. E.—Louis Martinetti, John F. Birch, Ed T. Murray, and James A. Marcus, who keep Manager J. M. Hyde, an old Elk, busy answering questions and practicing the grip. Buell Armstrong, district deputy, was present, and invited the entire company to a social session at Kokomo on Dec. 14, where they spent an enjoyable evening.

Ada Dare secured last Wednesday a decree of absolute divorce from her husband, Charles A. Roux.

William H. Campbell, one of the owners of Dick Turpin, a comic opera produced at the Tivoli, in San Francisco, July 9, 1894, book by H. Grattan Donnelly, music by Bowness Briggs, alleges that De Koven and Smith's opera, The Highwayman, now at the Broadway Theatre, is a deliberate plagiarism. Harry Smith laughed at the charge, but Mr. Campbell persists, and it is possible that he may take legal action.

George McCullagh, as business-manager, and George Mitchell for characters, have joined the Manhattan Stock company at Houston, Tex., replacing E. L. Boone and Lawrence Barber

Amy Lee made another hit last week with the Girard Avenue Stock company at Philadelphia as Kit McDow in All the Comforts of Home.

There is something inexpressibly sad to me about the death of an old year. Somehow, I can never think about the chirp and chipper little chap who stands on the threshold of the new.

After all, we don't know him—and he's apt to be a blower and a blusterer at first! I can never see those Cupids and angels smiling out from Christmas cards and stained glass windows without wondering if there isn't a bluff back of the smile somewhere.

The new year always opens up in a manner too good to be true. Hopes and resolutions and things are thick as deadheads on a Monday night. People congratulate each other on being alive and all that. And the poor old year steps out of some back door for all the world like an ex-President on the day of the new President's inauguration. No one notices him. He's not in it!

And yet the old year has been like an old friend to lots of us. We distrusted him, perhaps, at first, just as we do young Ninety-Eight, because we didn't know what surprise he might spring upon us; but we found him a good fellow. He mellowed into Summer, and gave us moonlight and roses and stretches of sandy beach on which we spooned—I did and you did, you know it!

He wasn't stingy with sunshine, although he was a little bit too generous with rain and mosquitoes, and he opened a treasure house of good things to us—good plays, good books, good music, good pictures. When we balance the books we musn't forget to credit him with all that, instead of remembering the unpleasant things. After all, an old friend frequently does things or says things that we can't rave over! We all do.

I cannot imagine anything more disagreeable than the possession of a friend who would always smile like the Christmas card angels. And if dear little Cupids were hovering about us all the time, as they do around girls in pictures, there are lots of times when we'd wish they'd quiet down and go and put on some clothes.

So here's to the old year! Poor old chappie, before you step into that asylum for decrepit centuries of time known as oblivion, have one with me! As for the New Year—I'll shake hands with him a foot over our heads, and lay low to see how he wears.

I wondered the other day, as I heard Mr. Weber tell Mr. Fields all about the "skindicate," where they got those awful hats they wear and if they buy them by the thousand or merely by the barrel. One hat cannot outlast more than a matinee and evening, such as they go through, and one hat is actually torn at every performance.

I have heard of the trouble it takes to procure clothes for queer make-ups, but when they are clubbed and jumped on and kicked and thrown into the footlights and down in the orchestra about seventeen times an hour—then what? It wears out a hat to treat it that way. Perhaps there is a hat factory attached to the music hall and they turn them out while they wait. If so I'd like to see the block they make them on.

But the conversation in which the two comedians explain the agreement to Sam Bernard is a little vaudeville cameo that ought to be written in letters of gold on ivory and then framed. It is great!

I think that an afternoon of laughter over really funny fun is better than all the pink pills and porous plasters in the world.

And all the fun in Pousse Cafe is funny—that's the best of it! It makes you forget that there is a thorn to every one of life's roses, and that four aces is a hand that doesn't come your way all the time. I tried to think when I saw Peter Dailey if he or Dan Daly was the funniest. I decided that Peter was. Why?

Because there's more of him!

They are still calling me down hard about the word "sanatorium" and its proper spelling and pronunciation. Mr. Ferguson, of Chicago, is the last one. He said a lot of things in a Chicago paper about me last week, and ended by saying that he'd have a Pommery cocktail, and would let up on the matter and fix the Chicago art critics for me so that I should not be troubled by any further remarks about the matter.

It seems it's just reached Chicago. And Mr. Ferguson will have a Pommery cocktail! Yes, he will! If I hear another word from Chicago I shall wire my friend Mr. "Buff" Hall, and he will even matters up when the Chicago art critics come before him in the police court. Aha!

One of the prettiest songs that I have heard for some time is the waltz song which was written for Louise Beaudet when she was here last time. Primrose and West have it now, and Raymon Moore sings it beautifully. It is the "Rose, Sweet Rose" song, and it came from Brooklyn, where lots of good things come from—and then settle in New York. That is what the composers of the song have done, and the success of their first effort has brought them in such a lot of orders that they have commenced to act literary and haughty.

George Sutton is the poet author of the song and his wife is the musician. Mrs. Sutton used to delight New York audiences, a season or two ago, by her readings of James Whitcomb Riley's poems, and can do the dialect verses better than Riley himself—so he said when he heard her.

It must be nice to have things right in the family like that. When there are two geniuses it balances matters. Many a lop-sided family has been solely the result of having only one genius.

I know one woman who paints on tapestry and china and looks down on her husband because all he can do is work for their living.

And there is a man I know who can invent things—motors and machines that no one ever wanted nor will want, and which no one will buy. His wife is a typewriter and she has to hustle for both of them, and he patronizes her and says he married beneath him.

Now those are what I call lop-sided families.

THE MATINEE GIRL.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Dec. 25.

The theatres in general have suffered badly from a lack of patronage during the current week. One or two, however, have done well, and Richard Mansfield has had a series of notably fine houses, not only large in size but ultra fashionable in tone, Fulton Street being fairly blocked with carriages in the vicinity of the Montauk after each performance.

Montauk (William E. Sinn, manager): Richard Mansfield in The Devil's Disciple, Beau Brummel, A Parisian Romance, also Dr. Jekyll and Mr. Hyde 20-25. Cumberland '61 27-Jan. 1.==Amphion (Lee Ottolenqui, manager): The Mysterious Mr. Bugle 20-25. Roland Reed as A Man of Ideas 27-Jan. 1.==Columbia (Harry Mann, manager): Under the Red Robe 20-Jan. 1.==Grand Opera House (Frank Kiblholz, manager): Captain Impudence 20-25. Ward and Vokes as The Governors 27-Jan. 1.==Gayety (Bennett Wilson, manager): Straight from the Heart 20-25. Captain Impudence 27-Jan. 1.==Star (William L. Bissell, manager): Miss New York, Jr., 20-25. Rentz-Santley troupe 27-Jan. 1.

The novelty of seeing that veteran play, Uncle Tom's Cabin, interpreted by a high-class cast, enlisting the services of such sterling performers as Henrietta Crosman for Eliza, George Harris interpreted by Howell Hansell, Maggie Harold as Aunt Ophelia, William Davidge as Phineas Fletcher, Daisy Lovering as Topsy, Edward Esmonde doubling the roles of St. Clair and Legree, Anna Layng as Mrs. St. Clair, Thomas Ross as Marks, and Uncle Tom admirably played by George Larsen, has proven sufficient to draw out both a large and thoroughly satisfied attendance at the Park Theatre. The scenic effects, as usual here, were amply satisfying, and reflected credit on all concerned. For Christmas week Little Lord Fauntleroy is the announcement.

At Hyde and Behman's the most artistic and lavishly applauded "turn" of the entire olio has been the remarkable banjo playing of Polk and Kollins, two young men of refined and agreeable presence, apparently not yet out of their teens. They have raised the banjo to the highest scale of a solo instrument, and in both ultra classical music and that of a more popular kind caused a series of the heartiest redemands. Elizabeth Lawrence, who trades upon the alleged value of the title "Baroness Blanc," displayed several striking costumes and made very telling some decidedly *risque* songs. The lady's voice has been highly cultivated, and though not at all powerful, she sings acceptably and always thoroughly in tune. Horace Golden's juggling act is clever, and the manner of its presentation makes it go in great shape. T. W. Eckert won a big hand for some piano imitations that struck his auditors just right. His vocal efforts in concert with Emma Berg were also deservingly applauded. Press Eldridge held the stage for twenty minutes with a fusillade of both old and new conceits that went with a rush. Thomas Ryan and Mary Richfield are old favorites, but sadly in need of a new medium. Mr. Ryan has been doing the same old things since the writer was a lad in knickerbockers. Eugene O'Rourke has displaced Ada Dare in the sketch, After the French Ball, and has signed with a new soubrette, Alice Holbrook, who gives him agreeable support. The other features comprised Gruet, Beers and Gruet, in burlesque acrobating; Dick and Dick, with a bright "purp," in horizontal bar act; also Mazuz and Mazett, as The Tramp and Brakeman. Alice Atherton and C. W. Bowser are the next principal headliners.

Under the Dome has been the feature at the American, where The Heart of Chicago is the next exhibit.

The Empire has had its usual good business with The Gay Masqueraders, who retire in favor of the Moulin Rouge Burlesquers.

The Two Wanderers has pleased the patrons of the Lyceum, who will next have The Silver King to gaze upon.

Manager Carr, of the Unique, has had a house selection for the current week, which is to be followed by the Watson Sisters' Specialists.

The Brooklyn Music Hall has had Minnie Schult, Frank Bush, Bentley and Cameron, C. W. Littlefield, Howard and Edwards, and the La Moyne Brothers.

Leonard Grover has taken the Academy of Music for twelve performances of The Wolves of New York. The season begins on Christmas afternoon and runs right through next week, New Year's Day inclusive. Two performances a day are scheduled excepting Wednesday, Dec. 29, which date the building is to be occupied by a previous engagement that could not be shifted. SCHENCK COOPER.

SAN FRANCISCO.

At the Columbia 13-19 A Milk White Flag has been the bill. This farce has always been popular in San Francisco, and the present engagement has proved a most successful one. Business has been very large, and on many nights it has been necessary to turn people away. Although this humorous skit has been given in this city many times, it has never been better rendered than by the present co. There isn't a part that is not well played. Lansing Rowan, formerly a member of the Frawley co., is excellent as the widow, and particular praise is due to L. J. Loring as the officer of the regular army, and to John W. Dunne as Colonel Christian Berrial. Mary Marble made an attractive little orphan, and her specialties were enthusiastically encored. The costumes are bright, new and pretty, the music as sparkling as of yore, and the whole performance goes with a dash and snap that is vastly appreciated by the audience. The same play will be continued 20-26.

The Italian Opera co. at the Baldwin is in its second week 13-19 and business has been poor. This is to be regretted, for the reason that the operas have been excellently sung and attractively staged.

Rip Van Winkle is in its last week at the Tivoli 13-18, and will be replaced 18 with the annual holiday spectacle, presented for the first time and entitled Mother Goose, or the Strange Adventures of Jack and Jill, the book being written by Edwin Stevens, and music composed and selected by Max Hirschfelder. A number of specialties, three ballets and an electric serpentine dance will be introduced, all going to make up an attractive programme for the holidays.

Bootle's Baby has had a merry week at Morosco's 13-19, playing to good houses. William H. Pascoe as Captain Bertie Ferrers looks and acts his part in a creditable manner, leaving nothing to be desired. Mortimer Shaw does some good light comedy work as Lieutenant Lacy. Fred Butler is the villain as Lieutenant Gilchrist, and Landers Stevens impersonates Adjutant Miles, the remaining male parts being well handled. Maud Edna Hall and Lorena Atwood are charming in their respective roles, and Baby Ruth as Mignon, Bootle's Baby, was the most attractive figure in the play. As a holiday attraction The War of Wealth will be given 20-26.

Will She Divorce Him at the Alcazar Theatre 13-19 has played to good-sized houses, and the various members of the co. show to good advantage in their various roles. Frederick Paulding has shown his ability as a stage-manager in the production of this play, as well as that of The Nominee last week. Gertrude Foster, although too tragic at times, shows conscientious study of the part. Juliet Crosby is excellent and Florida Kingsley is lively and attractive. Mrs. F. M. Bates as the meddlesome mother-in-law interprets the role in her usual satisfactory manner. Anita Fallon makes her reappearance after a continued absence. Wright Huntington and Frederick Paulding as Lawrence Schuyler give evidence of careful preparation, and their delightfully natural interpretation of all parts undertaken by them wins much favor from the patrons of this house. Frank Denthorne makes his first appearance here, and were he a trifle less conscious his rendition of the role would be excellent. Wallace Shaw, Charles Bates, Frank B. Fanning, and Frank Cooley fill up the cast. The Girl I Left Behind Me will be given an elaborate production 20-26.

Colonel Harry S. Duffield, formerly manager of the Frawley co., but now of the Sam T. Shaw co., came to the city 16 to meet his wife, Phosa McAllister, who returned on that date from a successful trip to Honolulu with the Frawley co.

Mr. Perry and Mr. Clarke were the guests of Mr. Lewers at his residence during their stay in Honolulu as members of the Frawley co.

The entire Frawley co. returned on the steamer *Mouna* 16, and the wharf was thronged with their friends to welcome them back. Mr. Frawley reports that they had an excellent season in Honolulu, and everything was as pleasant as it could possibly be, beyond the terrific strain on the members of the co. in perfecting themselves in so many different parts in so few rehearsals, since the plays were only produced once and were changed every other night. Shenandoah did the biggest single business, which was followed in point of attendance by The Ensign. The Fatal Card was also very popular. The Railroad of Love did the smallest business of any of the productions, and it is evident that the Hawaiians like their drama highly spiced. All the co. look the better for their sea trip, the genial T. Daniel being quite athletic in appearance. Blanche Bates is as sunburned as though she were trying to compliment the Hawaiians by affecting their native complexion.

Mr. Frawley has great plans for the next season. He tells me that he is going to gather the strongest dramatic organization that his judgment can select, and intends to produce at least three new plays, each one of which he expects to be a striking success. The performances will be given at the Baldwin Theatre, commencing early in June, and if he has the success which he anticipates the organization will proceed to New York, if proper arrangements can be effected. The present season will end early in May, so that there will be but thirty days between the closing of the present season and the beginning of the next.

Oliver Morosco, son of Walter Morosco, of the Grand Opera House, was married 16 to Annie C. Cockrell, leaving the same afternoon for Southern California for a three weeks' tour. Oliver Morosco is the popular treasurer of Morosco's Grand Opera House.

The Baldwin theatre will remain closed 20-27, opening on the latter date under the management of Friedlander, Gottlob and Co. with Stuart Robson as the attraction. W. W. KAUFMAN.

PROVIDENCE.

A Hired Girl was the Christmas week offering at Keith's, and opened to a large and delighted audience. It is rightly called a musical comedy, for it is brimful of good music and mirth provoking situations. Specialties predominate, and nearly every member of the co contributed something pleasing. The title-role was played by James T. Kelly in an amusing manner, and his support included James F. Dolan, Willis P. Sweatnam, John R. Cumpson, Waldo Whipple, and Trixie Wade. Kelly and Mason in Who Is Who 27-Jan. 1.

Margaret Mather presented Cymbeline to good-sized audiences at the Providence Opera House during the week 20-25. In Town 27-29. William H. Crane 30-Jan. 1.

One of the most enjoyable musical events of the season occurred at Infantry Hall 22, when the Arion Club, Jules Jordan, director, performed Handel's oratorio, The Messiah. The chorus was assisted by Mrs. George Henschel, soprano; Mrs. Josephine Jacoby, contralto; Frederick Smith, tenor; Myron Whitney, basso. A large audience attended.

Edward W. Corliss, one of the authors of the new opera, The Queen of the Ballet, to be produced by the Cadets in Boston, and Arthur Stone, of this city, were in Boston a portion of the week attending rehearsals. Mr. Stone, who has been quite prominent in recent Brown University productions, will have one of the leading roles in the cast.

The Devil's Auction comes to Keith's week Jan. 3.

Musical Director Charles Lovenberg, of Keith's Opera House Orchestra, and also conductor of Lovenberg's Concert Band, has issued a neat hand book giving interesting information of his famous band. The band played a ten weeks' engagement last Summer at Washington Park on the Delaware, and made the biggest kind of a hit. Mr. Lovenberg already has several fine offers for next season. The musical programmes at Keith's this season are excellent, and very much enjoyed by the patrons of the house.

Again I have the Christmas MIRROR. It is bright and pretty, and really it wouldn't seem like Christmas if I hadn't a copy. HOWARD C. KIPLEY.

BUFFALO.

William H. Crane in A Virginia Courtship was at the Star 16-18. The Sign of the Cross was the attraction at the Star 20-25. Cissy Fitzgerald in The Foundling 27-29.

The Gonzalez Opera co. was the offering at the Lyceum 20-25. The repertoire included Said Pasha, Chimes of Normandy, and Giroflé Girofla. The co. is not a strong one, and did only a fair business. Lizzie Gonzalez is the prima donna. Others in the co. are Frank French and James Donnely. Marie Wainwright 27-Jan. 1.

The stock co. put on The Grey Mare at Music Hall 17, 18. It is one of the best comedies thus far presented by the co. Robert Dronet was exceptionally good. He successfully assumes every role given him. Grace Lamkin found immediate favor with the audiences, and Frederic Conger was the recipient of much applause. Business good.

As foretold in last week's MIRROR, the Casino is to change hands, and will be under the management of M. Shea. Six weeks hence the house will be reopened as Shea's Garden Theatre. It is the intention of the new owners to expend $15,000 on alterations. The stage will be remodeled and lowered about two feet. Mr. Shea states that he expects to give the same sort of performances that made his old house in the Arcade Building famous. The bills will include anything and everything in the line of novelties, although the house will usually present programmes of vaudeville. Mr. Shea will leave for New York in a few days to make bookings. The price of admission has not been determined, but it will be very small.

The stock co. at Music Hall will present Uncle Tom's Cabin on Christmas Day. This announcement has aroused considerable interest, and big audiences will be the result.

The Gonzalez Opera co. will rest next week in Buffalo. The co. has just completed a most successful season of five weeks in Canada.

Rumors are being circulated concerning two other theatre enterprises. Briefly, the schemes are to complete the unfinished Metropolitan Theatre and to build a musee and theatre on the site of the old Academy of Music. RENNOLD WOLF.

MILWAUKEE.

The Bijou is having good houses this week, the attraction being Hoyt's A Black Sheep, which opened 19. The comedy is in the hands of a good co., headed by Edward Garvie. The co. is full of pretty girls, among whom are Drew Donaldson, Rose Braham, and Florence Ritchie. The male support is thoroughly good, and includes Arthur Deagon, Charles Chappelle, Richard Sherman, Joseph Natus, A. J. Lynam, and Frank Latona. The musical portions were exceptionally well rendered, nearly every member receiving an encore. The Woman in Black 26-Jan. 1.

Hauptmann's Versunkene Glocke was performed at the Pabst 19 by the stock co., and drew a large audience. The piece proved one of the best yet presented by this excellent co., and gave to the patrons a fine dramatic treat. The play will be repeated 22. An extra Christmas matinee performance of Tonty and La Salle will be given 25. A large and very appreciative audience gathered at the Pabst 20 to hear the Milwaukee Arion Club sing Handel's Messiah, which they did in a most praiseworthy manner. The conductor was William Tomlins, of Chicago.

The contract of Manager Cort, of the Academy of Music, expired 18, and an alteration is to take place in the house. It is said that the name will be changed and the theatre put in condition to receive first-class attractions, the special desire being to book stars and cos. that appear only in independent theatres. A stock co. is also spoken of.

Mrs. Auguste Uihlein, of this city, has handed to Manager Miller, of the Alhambra, a substantial sum of money to be devoted to a Christmas treat for the poor children of the city. A special matinee for the youngsters will be given at the Alhambra 22; a Christmas tree will be arranged on the stage and a present handed to each before they leave.

The Davidson is dark 19-24. The Russell, Fox and D'Angelis combination appear 22-25. Wilton Lackaye 26-28.

The Isle of Champagne is booked at the Alhambra for week of 26. C. L. N. NORRIE.

GALVESTON.

The Manhattan Stock co closed a week's stay at the Grand 16 to increased attendance. Creston Clarke and Adelaide Prince followed 17, 18, and with an efficient and well balanced co. presented The Last of His Race, David Garrick, and The Lady of Lyons in a thoroughly artistic and capable manner, well meriting the hearty demonstrations of approbation extended by the fairly large and wholly friendly audiences. The Manhattan Stock co. returned 19, and attracted a good house to witness a clever performance of The Banker's Daughter. Underlined: Dan Stuart's veriscope, In Gay New York, A Night at the Circus.

Creston Clarke and Adelaide Prince were the recipients of much social attention during their limited stay here: Miss Prince was but a few years ago one of Galveston's leading amateurs, and her many friends are highly gratified at her success in the professional field. C. N. RHODE.

KANSAS CITY.

Nordica Concert co. delighted a crowded house at the Coates 20. The Bostonians 23-25. Secret Service 27-Jan. 1.

Tom Nawn appeared at the Grand Opera House 19-25 in his play Shanty Town, written for him by Opie Reid to especially display his peculiar style of Irish comedy. He gave a most faithful and true picture of lowly Irish life, and drew a succession of laughs from the audiences. The play, however, was not sufficiently interesting in itself to provide much amusement, but was carried through by the excellent work of the star. Mamie Milledge afforded him an excellent foil in the character of the Irish widow, and the rest of the cast was fair. In Old Kentucky 26-Jan. 1.

Jack Lodge, who in the olden days was manager of the Midland Theatre, on the site of which the now popular Grand Opera House stands, and his wife, Mamie Earle, appeared in the leading roles of The White Squadron at the Ninth Street Opera House 19-25. They were supported by a fairly good co.; business fair. Gus Hill's World of Novelties 26-Jan. 1.

The Woodward Stock co. presented The Silver King in an acceptable manner at the Auditorium 19-25. The specialties presented during the week were A. O. Duncan, the Olifans, and Josephine Gassman.

The Elks' benefit at the Coates 17 drew a packed house, and from it a goodly sum was realized for charitable purposes. Selections and specialties by many members of the Thomas W. Keene, Hogan's Alley, and The Dazzler cos. were received with great applause. A social session was held in the evening at the Elks' room, and was attended largely and enjoyed hugely. FRANK B. WILCOX.

DETROIT.

A Coat of Many Colors was given the first presentations in Detroit 16-18 at the Empire. It was very well received, and the engagement was a successful one. The play brought to us those sterling actors Herbert Kelcey and Effie Shannon. The piece affords them both excellent roles. Mr. Kelcey's Herman Walboys is an artistic, finished performance, and Miss Shannon as Esther Gunning is most winsome and charming. They were supported with an unusually fine co., which included W. J. Le Moyne, Edmund D. Lyons, Ellie Wilton, David Torrence, Bruce McRae, Edward See, and Georgia Busby. Clay Clement 23-25. Under the Red Robe 27-Jan. 1.

At the Lyceum McSorley's Twins is the attraction 19-25. It is a splendid specialty performance. Mark Murphy and John F. Tierney are the principal funmakers, although others in the cast do their full share toward promoting the general hilarity. The others are Nat M. Wills, Fred V. Bowers, Charles Horwitz, Marie Stuart, Marguerite Ferguson, the Addis Sisters, and Nate Jackson. The costuming of the piece is effective, the singing excellent and the general tone of the whole performance first-class. Next week Fanny Rice.

On the Yukon is at Whitney's 19-25. Sam Morris takes the principal part, that of a Hebrew, and acts it well. The supporting co. is good and the staging and costuming of the piece excellent. As its name evidences, it is a play of the Klondike. Down in Dixie 26-Jan. 1.

Helen Budd, of The Sporting Duchess, is resting at her home here this week, and Bessie Van Dorn, of A Boy Wanted, is at Mt. Clemens. KIMBAL.

ST. PAUL.

At the Metropolitan Opera House The Man from Mexico was presented by Willie Collier and a capable co. 19-25; opened to good houses and audiences who greatly enjoyed the performance throughout. The lively dialogue, brisk action and the various amusing situations in which Mr. Collier as Benjamin Fitzhugh is the central figure kept the audience on the laugh continually. Maclyn Arbuckle was excellent as Roderick Majors. Dan Mason gave a decidedly good eccentric characterization. Charles Mason, Philip H. Ryley, M. L. Heckert, Louise Allen, Violet Rand, Carolyn Elberts, and Katherine Mulkins commendably sustained their respective roles.

The Black Patti's Troubadours are a strong drawing card at the New Grand Opera House 19-25, opening to S. R. O. The co. that supports the Black Patti this season is excellent. Madame Sissieretta Jones (Black Patti) is gifted with a superb soprano voice, and was heard to fine advantage in her excellent rendition of operatic selections and ballads, evoking enthusiastic applause and encores. Alice Mackey has a pure contralto voice, and rendered her solos in a delightful manner. Ernest Hogan made a great hit in the part of Jim Jollies and with his original coon songs. Mattie Phillips is a very pretty singer and won noticeable favor. C. L. Moore, W. H. Pierce, Anthony Byrd, the Meredith Sisters, and a well drilled chorus do commendable work deserving of mention. The co. give an enjoyable and satisfactory entertainment. A Black Sheep 26-Jan. 1. GEORGE H. COLGRAVE.

NEW ORLEANS.

The theatrical business continues good, no doubt owing to the fact that three first class attractions are in the city.

At the Grand Opera House we have had the successful farce Miss Francis of Yale 19-26, with Etienne Girardot as the principal. The play, through which fun runs riot, was well received and the co. interpreting it is competent. Good business was the order of the week. Herrmann III. and Madame Adelaide Herrmann 26. When London Sleeps Jan 3.

De Wolf Hopper and his opera co in Sousa's El Capitan was a big drawing card here 19-26, and met with a flattering reception during their stay. De Wolf Hopper and Edna Wallace Hopper are leaders in the profession, and their reputation is a guarantee for a first-class co. and production. Lillian Lewis in For Liberty and Love 26.

Richards and Pringle's Georgia Minstrels co. appeared here 19-26 and drew fairly. Billy Kersands, of big mouth fame, and numerous other burnt-cork celebrities are in the co. In Gay New York 26.

The Stowe Brothers' Circus and the Wallace Show are in town, and will both give several performances.

E. H. McCoy, lessee and manager of the Bijou Theatre, Chicago, is in the city. J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre The Heart of Maryland opened for a week 26; play and co. were cordially received. Mrs. Leslie Carter appeared to marked advantage as Maryland Calvert; her work was strong throughout. Frank Mordaunt, James E. Wilson, Malcolm Williams, Theodore Roberts, Angela McCauli, and Grant Stewart deserve mention. The Wedding Day 27-29.

At the Bijou Opera House At Piney Ridge was given its first production in this city 19 to very large business and scored heavily. The play is one of the best of its kind ever seen here. Frederick Julian, Benjamin F. Horning, Van Kinsie, B. J. Murphy, and Elizabeth Field were good. Louise Rial made an emphatic hit as Dagmar. Georgia Waldron's performance was of exceeding merit and remarkable for its naturalness. Black Patti week of 27.

Marks Brothers' Dramatic co. opened the second week of their engagement at Harmonia Hall 19 in East Lynne to the capacity of the house. The piece was put on in a very creditable manner and curtain-calls were numerous. The proceeds from the matinee performance of 22 were generously donated to the Newsboys' Club of St. Mark's Church. F. C. CAMPBELL.

ATLANTA.

Miss Francis of Yale was the bill at the Lyceum 15, 16. It is a bright comedy full of sparkling wit, and was well received. Etienne Girardot scored a hit. Raymond Capp, George Ferren, and Owen Westcott were very good. Mollie Danco, Gertrude Homan, Fannie Young, and Lavinia Shannon handled the female roles capably. Darrell Vinton co. will open 26. JOHN H. THOMPSON.

PORTLAND, ORE.

The Marquis, Lady Windermere and Bulger's At Gay Coney Island [illegible] Madame Sans Gene [illegible] Du Barry, Texas [illegible] Quarry, In the Forest [illegible] from Martha [illegible] was heard by [illegible] 17, 18.

At Cordray's [illegible] Valley did fair business week 13-19. Charles F. [illegible] Wife was [illegible] Southern Oregon.

Matt Grau, business manager [illegible] Co. opera co., arrived 15. G. J. MARSHALL.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Richards, Pringle, Rusco and Holland's Minstrels to large house 17, and gave satisfaction. De Wolf Hopper in El Capitan 18; large audience; opera enthusiastically received. Peters and Green Comedy co. opened for a week 20 in Finnigan's Fortune; large house and satisfactory performance.==PRINCESS THEATRE (J. Tannebaum, manager): Alabama Minstrels (local) 15 to large business; good performances.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs, Theiss and Harris, lessees): Tim Murphy in Old Innocence 15; light house; performance satisfactory. De Wolf Hopper in El Capitan 16 to S. R. O.; delightful performance. 20. Francis of Yale 17; good house; enthusiastic audience. My Friend from India 18; fair business; excellent performance. Arnold-Welles co. opened for a week 20, presenting An American Girl to the capacity, but did not give satisfaction.

EUFAULA. MORRIS OPERA HOUSE (J. Stern, manager): Langan's Merrymakers 14, 15 to pleased audiences; receipts small. Brady's veriscope 27. Joshua Simpson co. Jan. 13.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Veriscope of Corbett-Fitzsimmons fight 16; small house. My Friend from India 17; excellent performance; large audience. Faust 21.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): The Fast Mail 15 to light business. The National Flower (local) 16. The Mikado (local) 28. Clara Schumann Ladies' Orchestra 29. Ollie Evans 30-Jan. 1. Robert Downing 7.==ITEM: Sparks' Circus was billed for 18, but owing to inclement weather two performances were given in the Opera House to very light business.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Ole Olson 10, 11 opened to big house, but light afterward. Bittner Theatre co. (return date) 13-15; fair business; co. played 14 a benefit for the local Elks; 15 the lodge presented Mr. Bittner with a handsome flask. Zanzic 16-18 opened to light business. Louis James Jan. 3, 4.==ITEMS: A new Opera house here is assured. The ground is secured and the money in. Manager Patton will leave for Los Angeles 17 to purchase material and furniture for the new house, and the building will be commenced the first of January.—The Elks held a social session 15 in honor of Brothers Bittner and Kelly.

TUCSON.—GROSSETTA'S OPERA HOUSE (A. V. Grossetta, manager): Nashville Students 13, 14; good show; business poor.==ITEM: The Elks contemplate giving a minstrel show soon.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murts, manager): The Burglar 13; excellent performance; light business. Ben Hur co., assisted by home talent, 14-16 to fair houses. Walker Whiteside 17, 18 in Hamlet, The Merchant of Venice, and Richelieu; excellent co.; owing to inclement weather many were detained at their homes. The Dazzler 21. Modjeska 27.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Modjeska 15 in Macbeth; large house. Al. G. Field's Negro Minstrels 18; specialties and business good. Tim Murphy, supported by Dorothy Sherrod, 18 in Old Innocence; fair business. Walker Whiteside 20 in Richelieu to fair house.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Uncle Josh Spruceby 20. Walker Whiteside 23. Brother for Brother 25.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Al. G. Field's Negro Minstrels 15 to capacity; performance good.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Uncle Josh Spruceby 8; large audience; performance excellent. Mahara's Minstrels canceled. Al. G. Field's Colored Minstrels 21. Emerson's Minstrels 25.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Al. G. Field's Negro Minstrels 18 to good house. Walker Whiteside 21. The Dazzler 23. Tim Murphy 25. Fabio Romani 29.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Louis James in A Cavalier of France and Spartacus 13, 14; excellent performances; crowded houses. At Gay Coney Island 25. A Milk White Flag 27, 28.==OAKLAND THEATRE (J. M. Spencer, manager): Eleford co. 13-19; satisfactory performances; good houses. Valerga Opera co. 20-26.==ITEMS: D. S. Vernon, former manager of the Oakland Theatre, has instituted legal proceedings against W. J. Spencer, lessee of the Oakland, for breach of contract. Case is in the courts at present.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): In Gay New York 13-18. Ole Oleson 19, 20. A Milk White Flag 20, 30. Louis James 31, Jan. 1.==BURBANK THEATRE (A. Y. Pearson, manager): Across the Potomac, staged in a most realistic manner, proved a good attraction 13-19. A Celestial Maiden 20.

COLORADO.

CRIPPLE CREEK. GRAND OPERA HOUSE (J. J. Mullin, manager): A Trip to Chinatown 12 to fair business, 13 to poor business. Howard's Pony and Dog Show 25.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): In Old Kentucky 14 to S. R. O. Katherine Alvord 16. A Trip to Chinatown 17; large audience. In Old Kentucky 18.==DE REMER THEATRE (Lockin and Harris, managers): Punch Robertson co. 17, 18 in Persian Princess, Cinderella, and The World to good business; audiences pleased.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): A Trip to Chinatown 14; largest audience of season; excellent performance. Rose Stillman co. 19-26, with the exception of 24, when Tennessee's Pardner will appear.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Titania (local) 22.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): A Trip to Chinatown 15; good performance; full house. Rose Stillman co. 27-Jan. 1. Courted Into Court 12.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Jack Mason and Minnie Maddern in Friend Fritz delighted large audiences 17, 18. Hennessy Leroyle in Other People's Money 21, 22 to fair business; the play is an exceedingly funny one and would have fared better were it not for the customary poor business which always precedes the Christmas holiday. The Telephone Girl was given its first production 23, 24 and scored a hit. Never Again 25. Gayest Manhattan 27. W. H. Crane 28. The Mysterious Mr. Bugle 29. The Devil's Auction

30. The Bride Elect 31, Jan. 1.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Black Creek Specialty co gave a lively bill to top-heavy houses 17, 18. Always on Time, a well-mounted melodrama, met with success 20-22. The Pay Train (return date) 23 to satisfactory business. Cuba's Vow 24, 25. Humanity 27, 28. Rose Hill Folly co. 29, 30. The Rising Generation 31.==ITEMS: Barry Cushman has closed as advance agent of A Trip to Coontown and will spend Christmas Day with friends here.—Manager Jennings, of the Hartford Opera House, is also successfully managing the polo team at Werder's Park, where they are drawing large crowds.—The Beefsteak Club will have a Christmas tree at its next dinner.—Manager Parsons sends his Christmas greetings to his friends and patrons in a handsome folio illustrating his theatre.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Never Again 17, 18 to fair houses; the comedy, which made such an emphatic success upon the opening night here last season, was carelessly given and on that account failed to draw the second night. Anthony Hope 20 to a small gathering who enjoyed his reading thoroughly. Dorothy Morton 21 to poor business, owing to the Christmas shopping. Her comedy, Miss Brevity of Hong Kong, is uninteresting, being constructed along the old, familiar lines of mistaken identity. Miss Morton looked pretty and sang charmingly. Support fair, but the piece failed to score and was most indifferently received. William H. Crane 25. The Bride Elect 28. In Town Jan. 1.==GRAND OPERA HOUSE (Starr and Breed, managers): Dan McCarthy in The Dear Irish Home 16-18 to unusually good business. Jermon's Black Crook Burlesquers opened to a crowded house 20; the burlesque is well staged and has some good specialties. The Real Widow Brown 21-25. The White Slave 27, 28. Under the Dome 29, 30. Kate Claxton 31, Jan. 1. The Gormans 3-5==ITEMS: The Grand was packed 19, when John Daly, the Irish patriot, addressed his admirers.—William H. Crane will as usual be the guest of Colonel N. G. Osborne, of the *Register*, during his stay in town. Mr. Crane will also be tendered an informal banquet at the Quinnipiac Club after the performance on Christmas night.—Mr. and Mrs. John Philip Sousa and family will be in town during the engagement of The Bride Elect.—Upon the back cover of the Hyperion programme the managers have inserted in large letters "Large hats not popular in the centre of the house." The advice has been heeded and it is now possible for those sitting in the orchestra to see the stage.—The fad for posters is on the increase, and the attractive theatrical bills are in great demand among the students. Nightly the best posters disappear from the Hyperion lobby, to be replaced the next day and to disappear at the next attraction. Mr. Bunnell, finding his posters gone, generously orders more tacked up, and so on until the supply is exhausted.—Kate Dale, of the Dorothy Morton co., was entertained by her friends while here.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Oliver Dowd Byron presented Ups and Downs of Life, Turn of the Tide, and The Plunger 13-15 to uniformly good business and good satisfaction. A Trip to Coontown 16-18 gave some clever Afro-Americans many opportunities. A welcome bill of vaudeville was with us Christmas week, headed by Gus Williams and Lubin's cineograph, with Bridgeport views, the Azimoto Japanese troupe, Jeannette Lilford, the Dunbars, Thomas J. Hefron, and Mr. and Mrs. Harry Payne Joseph J. Dowling and Myra Davis head a bill for New Year's week. Then follows John J. Black in A Big Heart Jan. 3-5 and John L. Sullivan and vaudeville 6-8.==PARK CITY THEATRE (Walter L. Rowland, manager): Jammed full of jollity was the crowd which overflowed the house 14 to greet Francis Wilson, assisted by Lulu Glaser and a fine co., in Half a King. My Boys 25. The Devil's Auction 27.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Richard Mansfield 18 in Bean Brummel and Dr. Jekyll and Mr. Hyde before large audiences; Mr. Mansfield and his co. were brought before the curtain several times. A fair audience greeted Dorothy Morton in Miss Brevity of Hong Kong 20; co. excellent, but the comedy disappointing. The Wolves of New York 21, 22, three performances, to good business. Gayest Manhattan 25.==JACQUES OPERA HOUSE (Jean Jacques, manager): Sawtelle Dramatic co. 13-23, giving two performances a day to large and enthusiastic audiences; their engagement, originally made for one week, was extended, owing to the immense business they were doing; they appeared in Maine and Georgia. Infatuation, True as Steel, Captain's Mate, Midnight Call, Around the World in Eighty Days, and The Streets of New York. Other People's Money 25. Waite's Opera co. 27-Jan. 1.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Under the Dome 27. Graphoscope 30-Jan. 1.==ITEM: Ira F. Hoyt, son of Manager I. M. Hoyt, is ill at Derby, Conn.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Maud Hillman co. 20-25; good houses and performances.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Oliver Byron in The Plunger 16; fair house and performance. Katie Rooney 25.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Edisonia to fair business 17. Santanelli Repertoire co. 23-25.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Dorothy Morton presented Miss Brevity of Hong Kong 22 to fair business; Miss Morton's singing is excellent; entire co. well placed. Devil's Auction 29. My Friend from India 31.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Hennessy Leroyle in Other People's Money 17, unfortunately to light business. Alabama 25. William H. Crane 27. My Friend from India Jan. 1.==ITEM: F. W. Mitchell, manager of the Norwalk Opera House, has leased the New Britain Opera House for a term of five years. Extensive improvements are now being made. The house will be opened about the middle of January. First-class attractions will be presented at popular prices.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Lillian Kennedy in The Deacon's Daughter 10; packed house; good performance. Edisonia 16; small but delighted audience. James Thornton's Elite Vaudeville co., billed for 18, failed to materialize.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Pay Train 17; good house. Redpath Concert co. 18; large audience. Guilty Without Crime 25.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Trip Around the World 18; poor business; specialties good. The Pay Train 20; small house. Other People's Money 29. Rice and Barton Jan. 1.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Robert Downing 22. A Stranger in New York 27.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Richards and Pringle's Minstrels 15; packed house; well received. Lillian Lewis 25.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Stark and Tolson's Comedians 20-25.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Never Again 13; performance miserable; audience not large. The Brownies 16. Carraway's American Mahatmas had a successful engagement 17, 18. A Stranger in New York 25. Otis Skinner Jan. 1. Gorton's Minstrels 8. Wilbur-Kirwin Opera co. 10-23.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Never Again 16; fair business; poor performance; audience disappointed. Robert Downing 17 presented The Gladiator; good house and performance. Fields and Hanson's Minstrels 25. Miller, Sisson and Wallace 27. The Fast Mail Jan. 1.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Darrell Vinton 13, 14; small houses; performance excellent. Polk Miller 17; attendance slim; performance good. Robert Downing 20. A Thoroughbred, 21, canceled. Edwin Travers Jan. 5.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Robert Downing in The Gladiator 18 to a large and appreciative audience; play fair; support excellent. Polk Miller 20. Fields and Hanson's Minstrels 28.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Darrell Vinton in Monte Cristo, Othello, and Hamlet 15, 16; poor business; delighted audiences. Miller-Sisson-Wallace co. 18; moderately large and delighted audience.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Veriscope 13 to poor business. R. E. French co. 20-25. A Stranger in New York 29. Robert Downing 30.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Brownies 15. My Friend from India 23. A Stranger in New York 28. Otis Skinner Jan 4. James O'Neill 7. Under the Red Robe 11. The Dazzler 15.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Edward Shields' co. 20. Katie Putnam 22. In Old Madrid 25.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): The Late Mr. Castello canceled 16. Under the Dome Jan. 25.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Francis Jones in In Old Madrid 17, 18 opened to slim house and canceled last two performances; co. weak. Katie Putnam 27.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chellerton, manager): W. S. Hart presented The Man in the Iron Mask to a fair-sized audience and pleased well 16. Murray and Mack in Finnigan's Courtship drew a large house and kept them in a roar 18. Courted Into Court 25. Holden Comedy co. 27-Jan. 1.==ITEM: Joseph L. A. Fleur, late of the Ringling's Circus, joined the Al. G. Field's Minstrels here.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Southern Romance 16 to light business. John Griffith in Richard III. 18 pleased a medium audience. Mrs. Fiske 20. The Prisoner of Zenda 27.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Kathryn Kidder as Madame Sans Gene 16. Murray and Mack in Finnigan's Courtship pleased a good house 17. Oscar Hall, well known here, is with the co. in his specialty. The Prisoner of Zenda 22. Kellar 25. Courted Into Court 27.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Mark's Twentieth Century Comedians 19-21; co. good; attendance fair. Veriscope 22. A Contented Woman 26. Donnelly and Girard 27.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): John Dvorak in Dr Jekyll and Mr. Hyde 18 to good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Swedish Grand Concert co. 16; good business.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Gus Hill's World of Novelties 23. The Mantells 27-29. Estelle Kennedy, hypnotist, 30-Jan. 1. Al. G. Field's Negro Minstrels Jan. 5. Tim Murphy 6.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): The Heart of Chicago 15; good business; audience pleased. W. S. Hart in The Man in the Iron Mask 17 pleased a small audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Billy Link's Vaudeville co. 14, 15; fair house. Sowing the Wind 16; small house; unsatisfactory performance. The Girl I Left Behind Me 25. A Southern Romance 27. Murray and Mack 28. A Coat of Many Colors 31.

PANA.—NEW GRAND (Lou Roley, manager): Madame Sans Gene 15. Gus Hill's World of Novelties 24.==AUDITORIUM (E. A. McCracken, manager): Slayton Tennesseeans 14; small house.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): The Prisoner of Zenda 18. Digby Bell 21. Murray and Mack 25. The Heart of Chicago 25. Herbert Kelcey and Effie Shannon 29. The Bostonians Jan. 1. Walker Whiteside 4. McFadden's Row of Flats 5. The Sporting Duchess 8.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Christmas Bells 17 failed to appear. Hoyt's Comedy co. 20-22 to large houses; co. good. Three Guardsmen 27. E. R. Spencer 31.

BLOOMINGTON.—NEW GRAND (J. T. Henderson manager): A Boy Wanted 16; full house. Denman Thompson in The Old Homestead 20 drew a large audience and pleased. Courted Into Court 28. Lillian Lewis 29. McFadden's Row of Flats Jan. 4.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Madame Sans Gene 17; poor business.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Murray and Mack in Finnigan's Courtship pleased large audiences 19. McFadden's Row of Flats 26. Fallen Among Thieves Jan 2.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Marks' Twentieth Century co. week of 13-18 to light houses; fair satisfaction. Coming: Cherry Sisters 22. Broadway Girl 28. Bunch of Keys 31. Hoyt's Comedy co. 3-8.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Murray and Mack in Finnigan's Courtship 15; good business. The Pirates of Penzance (local) 17; S. R. O. John Griffith 22. Digby Bell 24. Elihu R. Spencer 25.

LINCOLN.—BROADWAY THEATRE (Cosiitt and Foley, managers): Northern Lights 8; medium business. Local minstrels 9; crowded house. The Heart of Chicago 16; fair house and performance. A Southern Romance 21. Earl C. Doty co. 27-Jan. 1. Murray and Mack 6.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Al. G. Field's Negro Minstrels 28. A Paper City Jan 13.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Digby Bell 19 missed train and did not arrive until 8:30 P.M.; no performance. Senter Payton Comedy co. 20-25 opened to a large house in The King of the Klondike; co. fair.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Ramsey, Shaffer and Clark in A Picnic Party 15, 16. Madame Sans Gene 27.

INDIANA.

MARION.—GRAND OPERA HOUSE (Willmore and Edmiston, managers): Jessie Mae Hall opened for a week in Little Miss Weatherford to a crowded house 20; her work is good and her support above the average; she has always been a prime favorite here. What Happened to Jones 29.==WHITE'S THEATRE (E. L. Kinneman, manager): Ferguson and Emerick in McNulty's Visit faced a packed house 18; William Cogan won strong applause with his roller skate turn and his dancing; Little Gracie was a strong favorite; Rose Bacon, Mona Carrington, and Fred Small deserve praise. Griffith's Faust 23. Digby Bell 30.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Herbert Kelcey and Effie Shannon in A Coat of Many Colors 15 to good business; performance excellent. The Wizard of the Nile 18; good business. A Bachelor's Honeymoon Jan. 1. Robert Mantell 3. Twelve Temptations 4.==ITEM: Will Friend, of The Sporting Duchess co., is spending the holidays with his relatives here.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Wilton Lackaye and a good co., comprising Alexander Kearney, Henry Bagge, C. J. Burbridge, W. T. Melville, Gertrude Gheen, Britta Griffin, and Alice Evans, gave an excellent performance of The Royal Secret 16 to light business. The Girl from Paris 28. What Happened to Jones 30.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Warren Conlan 13 to poor business. My Friend from India 17 to good business; pleasing performance.==THE BRADLEY (Murray and Swisher, managers): Irving-French co. 23-25. A Bachelor's Honeymoon 30.==ITEM: Warren Conlan and co. have been laying off here since 15, and will give two performances 25.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): A Boy Wanted 15 pleased a large house. Tim Murphy Jan. 3. The Isle of Champagne 6.

LA PORTE.—HALL'S OPERA HOUSE (W. B. Currier, manager): Dark.==ITEM: A lodge of Elks was instituted here 16 with thirty charter members.—A. C. Lay, of Sowing the Wind co., is spending the holidays with his parents here.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Empire Comedy co. 13-18; poor business; co. below standard. Ferguson and Emerick 21. Clay Clement 27. For Fair Virginia Jan. 4.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): W. T. Hart 27, 28.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Ferguson and Emerick in McNulty's Visit 17 to light house; performance satisfactory. Billy Link's Vaudevilles 24, 25.

COLUMBUS.—CRUMP'S THEATRE: Dark 13-18, as there was nothing within range except cheap repertoire cos., and Manager Gottschalk does not book any of these.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): The Heart of Chicago 9; good house; fair satisfaction. Lutton's Concert co. 15; S. R. O.; excellent musical entertainment.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): Wilton Lackaye in The Royal Secret 15 to fair house. Denman Thompson drew well in The Old Homestead 17. Sowing the Wind 18. Elihu R. Spencer, with a good support, presented The Merchant of Venice, Julius Cæsar, and Romeo and Juliet 20-22 to fair business.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Ferguson and Emerick in McNulty's Visit 17; fair and pleased audience. The Prodigal Father 23.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Ferguson and Emerick in The Irish Politician 14; large and much amused audience. The Prodigal Father 27.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Daisy, the Missouri Girl 21; fair house; performance good. Dan Sully 31.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Sadie Raymond 24.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Irving-French 27-29.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Gilbert Opera co. failed to appear 18.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Robert Mantell in A Secret Warrant to a very large house 14; entertainment superb; Miss Behrens shared honors. The Isle of Champagne 22.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): A Boy Wanted pleased a large house 14. Elihu Spencer in Julius Cæsar pleased a large house 15.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): Sadie Raymond 25.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Elihu R. Spencer 14. Clay Clement 28.

EVANSVILLE.—GRAND (King Cobbs, manager): Mrs. Fiske 25. Banda Rossa 28. De Wolf Hopper 31. The Girl from Paris Jan. 1.==PEOPLE'S (T. J. Groves, manager): Gus Hill's World of Novelties 19 to good house.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Sowing the Wind 17 to small business. A Southern Romance 23. McGinty the Sport 25. The Hoosier Doctor 28. The Girl from Paris 29.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): A Contented Woman to a large house 18. The Girl from Paris 27.==GOOD'S OPERA HOUSE (J. B. Toms, manager): Uncle Hiram, booked for 17, did not come. A Stag Party 16, 17. Russell's Comedians 6.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Female Minstrels (local) 16; crowded house. Daisy, the Missouri Girl 22.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Elihu R. Spencer in Merchant of Venice 18; small but appreciative audience. A Stag Party 22, 23. O'Hooligan's Wedding 27. Arabian Nights (local) Jan. 1. Irving French co. 6-8.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Clay Clement 30.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): McGinty the Sport 24.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Beach and Bowers' Minstrels to good house 18; performance excellent; receipts $218. Chase-Lister Theatre co. (return date) 20. Philharmonic Orchestra (local) 23. Nashville Students 28. Head and Westland co. Jan. 6-8.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Prisoner of Zenda 17. A Boy Wanted 18; fair business; Louis Martinetti as the boy was clever; rest of co. adequate. Mrs. Fiske in Tess of the D'Urbervilles 21 was warmly greeted by a fine audience; the strength, intensity and beauty of Mrs. Fiske's portrayal of the character of Tess charmed and captivated the audience, which marked its favor by frequent and hearty applause; the cast was far and away the strongest seen here this season; Frederick De Belleville, Forrest Robinson, John Jack, Mary Shaw, and indeed every performer in the co., earned marked approval from the audience. Murray and Mack 24. Frederick Warde 25. The Bostonians 29. Courted Into Court 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Secret Service 15. Doctor of Alcantara (comic opera, local), 16, 17 to fair business. The Bostonians 20; Miss Neilsen, the soprano, was shaken up in the accident 20 at Elizabeth, Ill., and was unable to appear; this was a keen disappointment; her part was taken by her understudy, Miss Leonora Giusli, who grew in favor as the entertainment progressed. A Bunch of Keys 29. A Boy Wanted Jan. 1. Wilton Lackaye 11. Banda Rossa 12. The Flints 13-15.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Holden Comedy co. 13-18, except 16 did big business. Repertoire included Escaped from the Law, Master and Man, The White Slave, Alabama, Captain Hearne, U. S. A., and The Two Orphans. Delmore and Wilson in The Broadway Girl did good business 9; specialties by Alice Hanson, Sadie Miner, and the Countess Sisters deserve mention.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): She canceled 18. The Widow Jones 21. The Broadway Girl 24. A Boy Wanted 30.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): Professor Hanson's Musical Concert 21.==SLEYERS OPERA HOUSE: Betts-Losee co. 13-15; fair houses; poor satisfaction. Marie Belle Opera co. 22.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Digby Bell in The Hoosier Doctor 18; business good; splendid performance. The Heart of Chicago 21.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Link, managers): Digby Bell in The Hoosier Doctor 17; large audience; performance fine. Delmore and Wilson in The Broadway Girl 20 to fair business; specialties good.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Spears, manager): Digby Bell in The Hoosier Doctor 17; good business; excellent satisfaction. The Broadway Girl 22. A Bunch of Keys 25.==SEIG THEATRE (W. H. Evans, manager): Dark.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Davis' U. T. C. 15 to full house. Digby Bell in The Hoosier Doctor 20 to large audience; admirable representation. The Widow Jones 23. A Boy Wanted Jan. 3.==ITEM: The Broadway Girl, booked for 29, has canceled.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Lecture by George Kennan 15. A Boy Wanted 19 was appreciated by a fair house. Mrs. Fiske 22. Frederick Warde 24. The Widow Jones 25. Murray and Mack 26. Donnelly and Girard 28. The Prisoner of Zenda 29. The Bostonians 30.

ALGONA.—CALL OPERA HOUSE (Alexander White, manager): Alabama to small business 16; performance satisfactory. Local minstrels 14 to good business. Side Tracked Jan. 7.

RED OAK.—EVANS THEATRE (Clark and Priessman, managers): Si Plunkard 20; good business; co. good.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): A Boy Wanted Jan. 5. Heyr Sisters 8.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Bostonians 21. Flo Irwin in The Widow Jones 22. A Boy Wanted 25.

H. Stein Drug and Cosmetic Co.

446 6TH AVE., COR 27TH STREET, NEW YORK,

Manufacturers of the celebrated

STEIN'S COLD CREAM,

Cold Cream Face Paints (which are rapidly superseding all others), Powders, theatrical make-up of all kinds.

Mail orders promptly filled.

A Contented Woman 27. Courted Into Court 31. The Man from Mexico Jan. 4.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): A. Y. Pearson's Stock co. 13-18 in The White Squadron, The Police Patrol, The Land of the Midnight Sun, The Midnight Alarm, The District Fair, and She; attendance only fair, due to extremely inclement weather; performances satisfactory; Gracie Plaisted in specialties won much favor.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Flo Irwin in The Widow Jones 13; fair house; co. satisfactory. A Bunch of Keys 14 drew fairly; the co. has been in hard luck of late, two of the ladies having been taken ill; one died, and the other is slowly convalescing. But Mr. Bothner promises to have the co. full again and everything running smoothly. Even as it is, the show is quite pleasing, Frankie St. John doing very clever work as Teddy (vice Ada Bothner, who is expected to resume the part in a few days), Albert Mahar, as Grimes, being a whole show himself, and George Mitchell and George Hall also deserving mention. Mr. Bothner is as genial and even tempered, in spite of his anxiety and worry of late, as if he had had everything coming to him on velvet. Sherwood Concert co. drew a good audience 17, Mabel Crawford, a Topeka girl, receiving the most attention, due somewhat to local pride, but largely to her good looks and ability. Columbia Opera co. 23-25.

THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. S. Maithing, manager): John Griffith in Faust 13; good performance and business. A Breezy Time 15; fair performance to good business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Isaac Payton Comedy co. 20-25. Side Tracked 28.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): A Breezy Time 14; good house; specialties good. Kempton Komedy ko. 16-18 in The Black Flag, The Jail Bird, and Mistaken Identity; fair business, owing to very cold weather; co. pleased.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Breezy Time pleased a good house 13; John F. McDowell, Dick Ferguson, and Jessie Bertrem deserve mention. Columbia Opera co. 21.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Beach and Bowers' Minstrels 14; good house and co. The Burglar 18; good house; co. excellent. Mackay Opera co. 25.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Flo Irwin in The Widow Jones to an appreciative audience 14. Spooner Dramatic co. 19-20.

GIRARD.—HOLZER OPERA HOUSE (D. F. Vanvoast, manager): California Concert co. 13-18; crowded house; general satisfaction. Cooper and Raymond's U. T. C. 25.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Burglar had a small audience on a stormy night 15; co. good. A Paper City 27. A Trip to Chinatown Jan. 1.

OTTAWA.—THE ROHRBAUGH (Charles H. Ridgway, manager): The Heart of Chicago 13; fair house; good co. Western Stars co. 15 to light house.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Professor Howard's Dog and Pony Show pleased a fair audience 8. Local minstrels for benefit stranded members Heart of Cuba co. 15 to poor business; performance fair. A Breezy Time 21. Van Amberg's U. T. C. 24.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Thornbury benefit concert 13; good house. John Griffith 14 in Richard III.; small audience; performance fair. A Breezy Time 25.

ATCHISON.—THEATRE (John Seaton, manager): A Bunch of Keys to small house 13. The Widow Jones drew fairly 16.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Punch Robertson co. 13-15; houses small; performances fair. Nashville Students co. to a small house 16; poor co. Columbia Opera co. 20.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): A Breezy Time, billed here 29, failed to appear or give notice.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Katie Emmett in The Waifs of New York 18 to small houses; performance poor. The Brownies 23. Twelve Temptations 25.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): The Prodigal Father 16; large house; performance excellent. Hogan's Alley 28.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Gus Hill's World of Novelties 15; fair house; performance failed to please.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Tim Murphy 29.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): Carl Herrman, the violinist, 18; excellent entertainment; small audience, account bad weather.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Comstock-Benier Comedy Ideals 27-Jan. 1.

ASHLAND.—ASHLAND (W. Meinhart, manager): Owing to illness Ole Olson canceled 16. June Agnott co. 27-Jan. 1.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Ole Olson, billed for 14, canceled. The Brownies 24.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Professor R. M. Williams, billed 17, 18, canceled. Miss Francis of Yale 26. Richards and Pringle's Minstrels 29. Farmer Hopkins Jan. 7. Bessie Bonehill 9.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Great Diamond Robbery played to light business 17, 18. Fanny Davenport 24, 25. Margaret Mather 28, 29.==PORTLAND THEATRE (Charles C. Tukesbury, manager): Miles Ideal Stock co. closed a very successful week 18. The Tornado 22; big business. Katherine Rober co. 25-Jan. 1.==ITEMS: The House Party (local), for benefit of Invalids' Home, will be presented at Kotschmar Hall 28-30.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): St. Clair Sisters' Vaudeville co. 17; small and disappointed audience.==AUDITORIUM: Maine Symphony Concert, with Madame Lillian Blauvelt, 11.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Hi Henry's Minstrels 20; large and delighted audience. The Tornado 29.

BIDDEFORD.—OPERA HOUSE (K. W. Sutherland manager): The Sages 13-18 to large business. Hi Henry's Minstrels 21 to a packed house; performance excellent. Coon Hollow Jan. 5. Other People's Money 11.

MARYLAND.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Rachelle Renard co. gave satisfaction 13-18 to fair houses, presenting Lady of Lyons, Leah, Jack Sheppard, East Lynne, and The Galley Slave.==ITEM: The management has decided not to book any more repertoire cos. for a week at low prices. The minimum admission hereafter will be 25 cents and the limit of time three nights.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Tommy Shearer co. presented Prisoner of War, Dangers of a Great City,

In Dixie Land, Western Princess, Which Is Mine and Robinson Crusoe to good business 13-18. Judge William B. Green entertained a large audience 21. Male and Female High School 23. Washburn's Minstrels 25.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): The Girl I Left Behind Me 15. A Bachelor's Honeymoon 25. McCarthy's Mishaps 28. A Railroad Ticket 31.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Katherine Rober co. 13-18, and although Raymon Moore was a special inducement business was far from satisfactory. Fanny Davenport 22, 23. John Graham's Cake Walk 24. Billy Barry 25. Rice's Comedians 27-Jan. 1.==MUSIC HALL (W. H. Boody, manager): A Big Heart gave a fair performance but experienced a disappointing engagement 16-18; little Flo Perry deserves notice. Ed F. Rush's Burlesquers 20-22, opening to a crowded house; the piece is well costumed; the scenery is excellent. Coon Hollow 23-25. A Trip to Coontown 27-29. City Sports 30-Jan. 1. The Tornado 2-4. Brother for Brother 5-7.==ITEMS: The Zoo, a new entertainment feature here, opened its doors 20.—James S. Burdett, the entertainer, was in town 16.—Arrangements are being made for a presentation by amateurs of a new comic opera, entitled The Potentate, score by Doctor F. R. Rix, book by F. A. Wilcox, of this city. Fred C. Wyckoff, of J. J. Black's co., severed his connection with them here.
ORMSBY A. COURT.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Euterpe Banjo Club 17; good house. Hanlon's Superba 18; S. R. O.; delightful performance. Southern Cake Walk 20, 21 to light attendance. The Great Train Robbery 25. The Girl from Paris 27, 28. The Tornado 31-Jan. 1. The Mysterious Mr. Bugle 4.==LAWRENCE NEW THEATRE (Cornelius A. Sweeney, manager): Always on Time, booked for 16-18, did not appear. Coon Hollow 20-22; good co.; small house. A Trip to Coontown 24-25. Robie's Bohemian Burlesquers 27-29. Klondike Burlesque co. 30-Jan. 1.==ITEM: Charles J. Gorman retired from the management of the Lawrence New Theatre 20 and has been succeeded by Cornelius A. Sweeney, formerly stage-manager at the Opera House.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Spears' Comedy co. 13-18; fair business: A Royal Slave, Ivan's Oath, A Noble Revenge, Monte Cristo, Fanchon, Crime Shadowed, Faust, Little Miss Johnstone, and Only a Jay were presented; co. gave satisfaction and plays were well staged; specialties were given between the acts, the dancing of Maude Madison and the singing of Joseph Carey being well received. Miles Ideal Stock co. 27-Jan. 1

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Ullie Akerstrom co. 13-18 in Under the City Lights, A Strange Marriage, A Bachelor Housekeeper, A Beautiful Slave, The Egyptian Dancer, and A Waif of London to crowded houses; Miss Akerstrom is a great favorite here and never fails to please the host of friends who welcome her.; M. J. Greene joined the co. here, appeared 14, evening, and won decided praise. William Barry 28. Hennessy Leroyle Jan. 6.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Blue Jeans 17; excellent performance; fair audience. Miles Ideal Stock co. did fairly good business 20-25; repertoire included Michael Strogoff, The Unknown, A Fair Rebel, New Mexico, Damon and Pythias, The Life Guard, The Blacksmith's Daughter, The Circus Girl, and All a Mistake. Hi Henry's Minstrels 30. Patent Applied For Jan. 8.==WILSON OPERA HOUSE (W. P. Meade, manager): Dark.==ITEM: Alexander Guilmant will give an organ recital here Jan. 14.

WESTFIELD.—OPERA HOUSE (Clarence Van Denson, manager): The Fast Mail 21, 22; first evening to topheavy house; satisfactory performance; owing to an open date co. remained 22 and played at reduced prices to unsatisfactory business. The Rising Generation 30.==GEM OPERA HOUSE (A. H. Furrows, manager): Edisonia, 21, canceled

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Bennett-Moulton co. presented repertoire consisting of Darkest Russia, Two Orphans, All the Comforts of Home, A Prisoner of War, The Embassy Ball, The Lady of Lyons, McKenna's Flirtation, Before the War, and Fighting for Cuba's Cause 13-18; satisfactory performances; good business. Coon Hollow 31. Hands Across the Sea Jan. 1. Ethel Tucker co. 3-8.

WORCESTER.—THEATRE (James F. Rock, manager): Anthony Hope read selections from his works before a meagre audience 21. William Barry 29. In Town 30. The Girl from Paris 31, Jan. 1.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): William Jerome's parodies were the feature of A Jay in New York, which was blessed with excellent business, 20-25. On the Bowery 27-Jan. 1.

LYNN.—THEATRE (Dodge and Harrison, managers): William Barry in The Rising Generation 18 pleased a good audience. Waite's Comedy co. opened for two weeks 20 to crowded houses; best repertoire co. ever seen here; repertoire includes The Wife, The Lost Paradise, The Charity Ball, Moths, A Social Highwayman, and Hazel Kirke, each play being handsomely staged and costumed.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Francis Wilson was unable to play Half a King, or any fraction thereof, 17, owing to a sore throat. The Telephone Girl 25, The Mysterious Mr. Bugle 28. W. H. Crane 29. Patent Applied For 31.
EDWIN DWIGHT

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callaban, manager): The Walking Delegate 18 to small houses; creditable performances. A Gay New Yorker 23. The Ring of Iron 25.

MARLBORO.—THEATRE (F. W. Riley, manager): Joseph Greene co. week of 13-18 gave satisfaction; business fair; plays new; co. strong, with pleasing specialties. Dan McCarthy 25.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, managers): Superba 16; large and delighted audiences.==EMPIRE (T. F. Murray, manager): The Wolves of New York 16-18; attendance and performances satisfactory.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): The Tornado pleased a small house 18. The Unknown 25.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rice's Comedians closed an unprofitable week 18. Doctor Nansen lectured 21 before a large audience. Clementine De Vere Concert co. 29. Bennett and Moulton co. Jan. 3-8.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Rice's Comedians 20-25; good houses; fair co.==ITEM: R. C. Chamberlain, comedian, has been engaged by Rice's Comedians.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Hi Henry's Minstrels 29. Under the Dome Jan. 6.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Fast Mail 22; large and pleased audience. Electrograph 29.

IPSWICH.—OPERA HOUSE (Thomas E. Condon, manager): Bijou Operetta co. 17; good performance; small house.

NEWBURYPORT.—OPERA HOUSE (Thomas E. Cutter, manager): William Barry in The Rising Generation 17; small house; performance good. Ullie Akerstrom 27 Jan. 1.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Pinafore pleased a large audience 16.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Patent Applied For 29.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Clay Clement was out of his element in A Southern Gentleman 17, 18 before fair audiences. The Wizard of the Nile 25.==GRAND (O. Stair, manager): McSorley's Twins packed the house 16-18; Mark Murphy is a funny Irishman; the Addis Sisters were excellent. Go-Won-Go-Mohawk played a week's engagement, beginning 20, to medium business; it would not take long to recite the merits of the attraction. Ole Olson 27-29.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Clay Clement was greeted by a small but very enthusiastic audience 16 in A Southern Gentleman. The Span of Life 18; light business; performance satisfactory. Ole Olson 25. Pudd'nhead Wilson 31.==GRAND OPERA HOUSE (F. H. Chase, proprietor): Dark.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The largest audience of the year witnessed the minstrel performance given by the local Elks 20; the musical part was excellent and the olio embraced specialties by the Orvilles, Rexino, and the Zenos, who were pleasing. Pudd'nhead Wilson 25. John Griffith 28. Bonnie Scotland Jan. 1. Fanny Rice 4. Go-Won-Go-Mohawk 6.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Clay Clement in A Southern Gentleman 14; inclement weather; light business. The Isle of Champagne 21. Darkest Russia 29.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Clay Clement in A Southern Gentleman 15; good business; audience delighted. The Span of Life 17; small but pleased audience. Pudd'nhead Wilson 28. McGinty the Sport 31. Twelve Temptations Jan. 12.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Durno, magician, 14; clever performance; fair house. Dean's U. T. C. 22.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Span of Life 17 drew a large house and gave satisfaction. Under the Red Robe 25.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Tim Murphy Jan. 4.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Agnes Wallace-Villa in The World Against Her to a deservedly small house 18.

GRAND HAVEN.—OPERA HOUSE (A. E. Andreas, manager): Nip and Tuck Opera co. 28.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Ole Olson 30. Darkest Russia Jan. 5. Twelve Temptations 10.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisemer, manager): Durno 17; fair and pleased audience. The Isle of Champagne 20 (return engagement) to good business. Darkest Russia 27. Pudd'nhead Wilson 29. Al. G. Field's Minstrels 30. Robert Mantell Jan. 4.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Wizard of the Nile Dec. 23. The Isle of Champagne Jan. 4.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Wizard of the Nile 21; large house, giving satisfaction. McSorley's Twins 27. Pudd'nhead Wilson 30.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Span of Life 14; good performance; fair house. The Wizard of the Nile 22.

YPSILANTI.—GRAND OPERA HOUSE (Byers and Cramer, managers): Durno, magician, 18 pleased fair audience. Darkest Russia 28.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE: This new house was opened by Frederick Warde and his co. 17 in Iskander to a very enthusiastic and appreciative audience; Mr. Warde gave a strong and effective rendering of the title-role, and was obliged to respond to many curtain calls, also to present himself in person and make a few remarks, which were fully appreciated. Railroad Jack 21. Under the Dome 28. Lost, Strayed or Stolen Jan. 3.==ITEM: The New Davidson Opera House fills a long felt want in this city of over 10,000 people. It costs about $30,000, $5,000 of which was paid by its best citizens for seats at the opening performance. The house is 128 x 44 feet, with a stage 54 x 30 and a 42 foot curtain loft. Seating capacity 1,000. The stage is provided with all the modern improvements and is capable of accommodating the largest of traveling attractions. The scenery is the work of Edward Fournier, of Minneapolis, and shows his skill and ability as a scenic artist.

PARIBAULT.—OPERA HOUSE (Jack Hoeffler, manager): The Woman in Black 13; good house; best satisfaction. Ferris' Comedians opened for a week 20 in Greased Lightning to big business; attraction first-class; this co. will present The Chorus Girl, The Mechanical Man, A Box of Dynamite, Peck's Bad Boy, and vaudeville. The Heart of Chicago Jan. 20.==ITEM: Manager Hoeffler is in Chicago placing orders for scenery for his stock co., which will play Hoeffler's circuit after Jan. 15.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Electrician 13; good entertainment and deserving of better patronage. Black Patti's Troubadours 18; co stronger than last year; light business. Under the Dome 27.==ITEM: Black Patti's Troubadours gave a sacred concert at State Prison 19.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Clivette 13; small house, fairly pleased. Jane Coombs co. 17 in The Hunchback. Miss Coombs not appearing, owing to illness; fair house, well pleased. Railroad Jack 29. Under the Dome Jan. 3.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Black Patti's Troubadours to good business 17. Frederick Warde 20. The Man from Mexico 28. Wilton Lackaye 31.

MANKATO.—THEATRE (Jack Hoeffler, manager): Frederick Warde in Iskander 13; good business; best satisfaction. Maximilian Dick Concert co. 17 to fair business only. 1492 20. Hoeffler Stock co. 25. Ferris' Comedians 27-Jan. 1.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Thomas Family Concert co. 14. Marie Bell Opera co. 25.

BRAINERD.—SLEEPER OPERA HOUSE (James R. Smith, manager): Ferris' Comedians 13-18; good co.; fair business. Railroad Jack 23.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Corbett-Fitzsimmons Veriscope 17; good house. Miss Francis of Yale 18; performance fair; small house. Lewis Morrison 20 in The Master of Ceremonies. Edwin Travis 28. Robert Downing 31, Jan 1. The Dazzler Jan. 5.

GREENVILLE.—OPERA HOUSE (Harry March, manager): Gussie Johnstone in Gypsy Outcast to fair house 13; she presented The Siege of the Alamo 15, closing her three nights' engagement to an enthusiastic audience. Creston Clarke 28.

MACON.—LYCEUM THEATRE (Bell and Harvey, lessees): House opened with Richards and Pringle's Minstrels 1 to good business; receipts $271. Dixie Land, advertised for 4, failed to appear. Our Dorothy co. 20-25. A Thoroughbred 27.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): A Thoroughbred to fair house 16. Veriscope of Corbett and Fitzsimmons 18. The Herrmanns 22.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): House will open 21 with Billy Griffin in A Thoroughbred.==ITEM: House has been overhauled and refurnished, and a prosperous season is anticipated.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): John Griffith, with fair support, 15 in Richard III.; business not large. Flo Irwin in The Widow Jones 17; good and delighted audience. In Old Kentucky 25. The Bostonians 27.==CRAWFORD THEATRE (E. S. Brigham, manager): A Bunch of Keys 15; good house. Holden Comedy co. 19-25.==ITEM: Ada Bothner made her first appearance in A Bunch of Keys 15, after being laid up with illness since Thanksgiving Day.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): The Heart of Chicago 14; large house; co. first-class. Frank E. Long co., booked for 20-25, canceled; Manager Venable will hold them good for the week's business, which would have been large. Something should be done to managers who cancel on such short notice.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): The Burglar 15; excellent co.; average business. Columbia Comic Opera co. Jan. 3-7. Fabio Romani 8. The Prisoner of Zenda 13.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): The Dazzler 19; good business; co. gave satisfaction. The White Squadron 20. Columbia Opera co. 27-Jan. 1.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): The Paiges opened for a week 20 to S. R. O.; performance excellent. O'Hooligan's Wedding Jan. 1.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Thomas W. Keene 21. Hogan's Alley 23. Christmas Bells 25. The Paiges 28-Jan. 1

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Colonel Ham, humorist, 15; good business.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): The Heart of Chicago 15; poor house; bad weather; performance good.

TRADE MARK

Ring in the New Year!

With the ringing of the bells and the Compliments of

HUNTER BALTIMORE RYE

10 YEARS OLD

THE AMERICAN GENTLEMAN'S WHISKEY.

May we all live long and prosper, with

STRENGTH, HEALTH AND GOOD CHEER.

MONTANA.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): The Gay Matinee Girl to S. R. O. entire week of 12-18. Pocahontas by the stock co. week of 20-25. The Associated Charities have arranged with Manager Sutton for a performance 30, the entire receipts of which will be given to that society.==MAGUIRE'S OPERA HOUSE (John Maguire, manager): Lost, Strayed or Stolen drew well 17-19. Scalchi Concert co. 31.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Lost, Strayed or Stolen 15; fair house; excellent performance.==BENNETT (G. N. Hartley, manager): The Gay Matinee Girl 23.==ITEM: John Maguire expects to take Daniel E. Bandman out on the road soon in Dr. Jekyll and Mr. Hyde.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager and receiver): Madame Medina in Magda 13; good house and performance. Lost, Strayed or Stolen 21. Jane Coombs 25. Georgia Graduates 27. Scalchi Concert co. 30.==ITEM: The local lodge of Elks are arranging for a benefit Jan. 21.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): The Gay Matinee Girl 10, 11; large house; performance excellent. Jane Coombs and Janet Waldorf 27, 28.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Gordon, hypnotist, 21, 22. Jane Coombs 24.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Professor Gordon, hypnotist, 13-16; poor performance. Jane Coombs 23.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): A Bunch of Keys 18; good house; fair performance. The Prisoner of Zenda Jan. 1.==THE FUNKE (F. C. Zehrung, manager): Boston Vaudeville co. 20, presenting The German Brewer, Chain Lightning, and Rip Van Winkle.==ITEMS: J. P. Lansing, one of the former owners of the Lansing, now the Oliver, speaking regarding the looting of the theatre building, emphatically denies the cutting of water pipes and electric light wires. Mr. Lansing contends that he had a legal right to remove the scenery, carpets and other personal property of the theatre, claiming that it was not a part of the real estate sold by the Sheriff, but that it was owned individually by himself and Henry Oliver, that he has a judgment of several thousand dollars against Henry Oliver, and to protect himself he deemed it necessary that he remove this property. Mr. Lansing insists that he was merely attempting to protect his own interest and that no malice was intended.—William Oliver, the present purchaser of the Opera House, has returned to his home at Lockport, N. Y.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): This new theatre, which is just completed by ex-Secretary J. Sterling Morton, at a cost of nearly $25,000, was formally opened 18 with Secret Service; the audience was large; prior to rising of the curtain resolutions strongly complimentary to Mr. Morton were read and passed unanimously, to which he responded briefly; the drop-curtain is unique and unlike any other in the country; upon it is vividly and artistically portrayed a scene typical of pioneer days in Nebraska. At Piney Ridge 20. Yankee Notions Jan. 1.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Nellie McHenry in A Night in New York 17; good business; giving satisfaction. Jule Walters' Side Tracked 20; fair house; good performance.==ITEM: Colonel W. F. Cody entertained the Nellie McHenry co. during the afternoon at his ranch.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Kirk Comedy co. 13-18; fair business; co. ordinary. Burk's Big U. T. C. 25.==AUDITORIUM (G. L. Platt, manager): Dark.==ITEM: Mr. and Mrs. R. A. Osborn are visiting Mr. Osborn's father, Charles Osborn, the veteran manager.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Nellie McHenry in A Night in New York to good business 16; audience pleased. Kirke Comedy co. Jan. 3-8.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Patent Applied For 17; light house. The Tornado 21. Hi Henry's Minstrels 24, 25. William Barry 27.==NEW ELM STREET THEATRE (George S. McFadden, manager): Fanny Davenport in La Tosca and Fedora 20, 21. Coon Hollow 27-29.

NASHUA.—THEATRE (A. H. Davis, manager): Patent Applied For drew fairly 18. Joseph Greene co. opened for a week to a crowded house 20. Hi Henry's Minstrels 27.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Frankie Carpenter and Jere Grady 16-18 to good business, presenting Across the Ocean, Myrtle Ferns, and Pawn Ticket 210; supporting co. first class. Patent Applied For 27.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): William Barry in The Rising Generation drew a fair house 16 and pleased.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Local minstrels 25. Doctor Eugene May 31.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): The Lilliputians in The Fair in Midgettown 20-25; the engagement was a decided novelty and first-class in every respect; fair business. Julia Arthur 27-Jan. 1. Cumberland '61 3-8.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): George W. Monroe in A Happy Little Home 20-25; the specialties gave satisfaction; Teddy Hale and Joe Rice gave exhibitions of bicycle riding. Straight from the Heart 27-Jan. 1. Two Little Vagrants 3-8.==COLUMBIA THEATRE (L. Wormser, manager): Dr. Jekyll and Mr. Hyde 20-25 with Charles Leonard Fletcher and a competent co.; light business. The Black Crook 27-Jan. 1. The Wolves of New York 3-8.==ITEMS: Julie Kopacsy appeared in Wallmeister at the Krueger Auditorium 19.—The Lilliputians gave The Fair in Midgettown in the English language for the first time 24.—The newly-elected officers of Lodge 28, T. M. A., were installed 19. E. C. Harris, of the Grand Lodge, presiding.—Lodge 28, T. M. A., will attend a reception given by Lodge No. 1, of New York, Jan. 2.
C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Cameron Clemens co. presented The Power of the Press, The Paymaster, The Lights of London, All the Comforts of Home, and The Stowaway to good and pleased houses 23-25. The Secret Enemy Jan. 1. Edward Harrigan 3. Mrs. Fiske 8.==LYCEUM THEATRE (A. H. Simonds, manager): Lillian Kennedy in The Deacon's Daughter came to a good-sized audience 18; performance excellent. Darkest America to a fair house 22; performance good. Gayest Manhattan 29. The Real Widow Brown Jan. 1. Never Again 3.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): Dorothy Morton in Miss Brevity of Hong Kong 18; co. and performance excellent; light business. Cameron Clemens co. 20-22; general satisfaction; fair business. Mystic Midgets 27-29. Turned Up (local) Jan. 1.==ORANGE MUSIC HALL (George F. Kingsley, manager): The Fat Man's Club 23. Edward Harrigan 31.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 20; small attendance; heavy storm. Darkest America 21; crowded audience; good show. James Darling in Lend Me Your Wife, by arrangement with Roland Reed, 25. Cuba's Vow 30.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Henshaw and Ten Broeck 18 before a fair audience, which enjoyed Dodge's Trip to New York. Darkest America attracted a very fair house 20. Gayest Manhattan 28. The Real Widow Brown 29. Never Again Jan. 1. Maud Hillman co. 3-8.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Manola-Mason co. in Susette 20; good performance; small audience. Vaudeville 25. The Heart of Chicago 3.

HOBOKEN.—SOULIER LYRIC THEATRE (H. P. Soulier, manager): The Ring of Iron 16-18 to small business. Casino Opera Burlesquers 21-22; good co.; business fair.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Wicked City 20 to small house; performance good.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): J. F. Crossen's Ticket of Leave co. 25.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Ring of Iron 25. The Heart of Chicago Jan. 6.

PERTH AMBOY.—MUSIC HALL (George Searles, manager): Edison's projectoscope 21.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McRae, manager): Claud Albright, 15, postponed.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Stowe's U. T. C. pleased large houses 18. A Stranger in New York 24, 25. Daly's co. 28, 29. The Sign of the Cross 30-Jan. 1.==BASTABLE THEATRE (F. D. Hennessy, manager): Fitz and Webster in A Breezy Time to fair business 16-18; performance would go better in a smaller town. John L. Sullivan's Vaudeville co. 24, 25. Ysaye 31. Charles Cowles Jan. 1.==GRAND OPERA HOUSE (G. A. Edes, manager): Kelly and Mason in Who Is Who amused good audiences 16-18. Manhattan Club Burlesque co. gave an ordinary variety show to fair business 20-22. Broadway Burlesquers 24-25. Blue Jeans 27-29. Joe Ott 30-Jan. 1. Rice and Barton 3-5. Chimmie Fadden 6-8.==ITEM: Sam S. Shubert, the new manager of the Bastable, has decided to organize a stock co. for that theatre, and has already engaged Robert Drouet and Frances Drake for leads.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): What Happened to Jones 15, for a benefit of the Elks, and highly pleased an S. R. O. house. Joseph Jefferson played The Cricket on the Hearth and Lend Me Five Shillings 18 to big business. W. H. Crane 24. Primrose and West 25. Dorothy Morton 29. The Mysterious Mr. Bugle Jan. 1.==LELAND OPERA HOUSE (C. H. Smith, manager): Waite's Opera co. closed a successful week 18. Madeline of Fort Reno opened 20 for six performances, and the gallery boys are happy. Joe Ott 23-25. Clara Morris and vaudeville co. 27-Jan. 1.==DANIELS' FAMILY THEATRE (Louis Daniels, manager): Carrie Stanley Burns and co. re-engaged for week 20-25 in The Mafia and The Two Orphans.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Corse Payton co. concluded a week of tremendous business 18; people were turned away at every performance; co. good. W. H. Crane and his admirable co. presented A Virginia Courtship 22 to a packed house; performance gave satisfaction. The Devil's Auction 25. Alma Chester co. 27-Jan. 1. Chimmie Fadden 2. Hi Henry's Minstrels 3.==ITEMS: Will Corbett, a member of the Corse Payton co., received a telegram while here announcing the death of his sister at New Britain, Conn.—Walter Hale, of the W. H. Crane co., was entertained while here by George Ross.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Corse Payton co. opened for two weeks 20 in My Kentucky Home, The Galley Slave, Flirtation, Drifted Apart, Is Marriage a Failure, East Lynne, and Two Nights in Rome. The Daughter of the Regiment and Two Friends, a dramatic comedy by Sydney Toler performed here for the first time; business fair. The White Slave Jan. 3-5. A Railroad Ticket 6-8.==ITEM: Mr. Payton presented Miss Etta Reed with a beautiful seal skin sacque valued at $250.==RAND'S OPERA HOUSE (Gardner Rand, manager): The Walking Delegate 20; fair house; with a capable co. this would be a good attraction. W. H. Crane 23. Henry Miller 25.

UTICA.—OPERA HOUSE (H. E. Day, manager): Richard Mansfield presented A Parisian Romance 15 before a large audience who greatly enjoyed the excellent performance; owing to the illness of Mrs. Mansfield, Laura Case assumed the role of Marcelle, and received generous applause for her good work. N. S. Wood 16-18 to good business. Wilbur Opera co. 27-Jan. 1.==ITEM: Mr. Wood and his co. are laying off here during Christmas week.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Agnes Herndon in repertoire had large and appreciative houses 13-18. Miss Herndon's acting making a decided hit. Saved from the Flames, La Belle Marie, The Sunny South, Jealous Mrs. Brown, A Night's Frolic, The Great Brooklyn Handicap, and A Convict's Crime were presented. Devil's Auction 22. John L. Sullivan co. 23. Martin's U. T. C. 25. Van Osten Comedy co. 27-Jan. 1.==BIJOU THEATRE (A. A. Fenyvessy, manager): Watson Sisters Burlesquers attracted good houses 16-18, giving satisfaction. John J. Magee in Out of Sight drew fairly 20-22. Flynn and Sheridan's City Sports 23-25. The Country Merchant 27-29.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): W. H. Crane, supported by a good co., was greeted by large audiences 20-22, presenting A Virginia Courtship, Jack and the Beanstalk 23-25.==COOK OPERA HOUSE (S. S. Shubert, manager): Madeline of Fort Reno filled the house 23-25; May Lillie, Pawnee Bill, and the Long Brothers were warmly received. The Man-o'-War's-Man 27-29.==ACADEMY OF MUSIC (Louis C. Cook, manager): Side Tracked pleased good attendance 20-25. N. S. Woods 27-Jan 1.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Primrose and West's Minstrels 18 tested the capacity, giving satisfaction; Travello was a decided hit. A Breezy Time 20; fair business; specialties good. Manhattan Club 25. Joe Ott 29. Husband on Salary Jan. 1.==SINK'S OPERA HOUSE (Samuel Cox, manager): Stetson's U. T. C.

29; good business and satisfaction: Nichodamus Bayani joined co. here. Out of Sight 28.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Primrose and West's Minstrels 17; large house; first-class performance. Mora Dramatic co. opened for a week 20, presenting Pretty Poll, The Pilot's Daughter, Once Upon a Time, That Girl Jerrie, Rhody, Daisy Dean and Fire Fly to fair business; performances very good. Blue Jeans 27.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): James Young 25. Rhea Jan. 1. Hopkins' Trans-Oceanics 5.

KINGSTON.—OPERA HOUSE (C. V Du Bois, manager): Spears Comedy co 20-25 presented A Royal Slave, Only a Jay, and Monte Cristo to large audiences; performances excellent. Primrose and West 30. Edward Harrigan Jan. 1.

CATSKILL.—OPERA HOUSE (J. F. Gaylord, manager): New England Home 27.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Heart of Chicago 18; fair house; excellent satisfaction; scenic effects fine. The Walking Delegate pleased a fair audience 21. Devil's Auction 24. Primrose and West 28. Eugenie Blair 31.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): On account of inclement weather Henry E. Dixey had only a moderately filled house 17; performance good. Boston Ideals opened for a week 20, presenting In the Shadow of the Cross to very large house. All on the Quiet 21; co clever, introducing several specialties. U. T. C. 28.==ITEM: Sophia Burnham, who has been singing in the vaudeville houses, and M. J. Hickey, of Victor Herbert's Band, are home for the holidays.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Rhea 16 satisfied a medium house. Wilbur Opera co. opened in Merry War 20 for a week to large house and pleased well. Side Tracked Jan. 1. Arnold Wolford co. 3-8.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): A Gay New Yorker 17; pleasing performance; light house. Stetson's U. T. C. co. 18 to good business, giving satisfaction. Confederate Spy 22 (local) to good business. Spears Comedy co. Jan. 10-15.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 16 pleased a fair audience. Madeline of Fort Reno 18 was poorly presented to a small audience. Waite's Comic Opera co., including Claude Amsden and Joseph Smith, opened for a week 20 to fair business; audience pleased. Number Nine 27. Primrose and West's Minstrels Jan. 1. Chimmie Fadden 3. Edward Harrigan 5.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Madeline of Fort Reno 16 to fair house; performance good. A Stranger in New York 20. Stowe's U. T. C. 25. Primrose and West 31.

MT. VERNON.—PEOPLE'S OPERA HOUSE (P. J. Ring, manager): Oliver Byron in The Turn of the Tide to large and appreciative audience 20.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): A Railroad Ticket 16 to good business and satisfaction. Elroy Stock co. opened for a week 20 to a full house, and pleased their audience with Wife for Wife. James Young 29. Cissy Fitzgerald 30. Martin's U. T. C. Jan. 1.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Cameron Clemens co. 15-18; full houses; every one pleased.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The Wizard of the Nile 9; S. R. O. Cissy Fitzgerald in The Foundling 10; light house. A Gay New Yorker 15; light house. Joe Ott in The Star Gazer 20; light house. Stetson's U. T. C. 23. Wang 30. Blue Jeans 31.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Peck's Bad Boy 21. A Breezy Time (return date) 31.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Richard Mansfield to full house 16. Shamus O'Brien to fair business 18. Wang 29. Eugenie Blair Jan. 1.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee; W. Charles Smith, manager): Markham Comedy co. 20-25; fair business. Dr. Nansen 28. Wang Jan. 1.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Peck's Bad Boy 17; good performance; light business. U. T. C. 25. A Breezy Time 29. Wang 31.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Alma Chester co. closed a fair week 18; plays were well presented. Blue Jeans was satisfactorily presented 20 to a fair audience. The Walking Delegate 22; good house. Eugenie Blair 25. Spear Comedy co. 27-Jan. 1.==TOWN HALL (Thomas Leonard, manager): Colored Sports co. 25.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Out of Sight 25. Wilson Comedy co. 27-Jan. 1.

COHOES.—LARKIN HALL (M. Williams, manager): Stowe's U. T. C. 23.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Henry E. Dixey 16 to good business; satisfactory performance. Peck's Bad Boy 18; performance satisfactory; business fair. Mozart Symphony Club 20 deserved of much better patronage. Fitz and Webster Jan. 1. U. T. C. 5.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Peck's Bad Boy 16 pleased a fair house. Joe Ott in The Star Gazer 21 gave satisfaction to fair business. De Leon's Comedy co. 23-25. A Breezy Time 28. Blue Jeans 30.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathburn, manager): The Jubilee Singers 25.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): John McGee in Out of Sight 15; small house; performance fair.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Professor Day, hypnotist, 16-18; good business. Charles Cowles in A Country Merchant 20; fair audience pleased. A New England House 24. Nothing booked ahead.

HUDSON.—OPERA HOUSE: A Country Merchant pleased a fair audience 21. Down the Slope 25.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Stowe's U. T. C. 17; good business and satisfaction. A Breezy Time 23; good business; excellent performance. Wilson Comedy co. 26.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): A Gay New Yorker 18 gave satisfaction to fair house; specialties good. Out of Sight 23. My Boys 28.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Madeline of Fort Reno 17 to light business. A Stranger in New York 22. Chimmie Fadden 25. Joseph Green co. 27-Jan 1.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Out of Sight to a small audience 17; co. good. The Devil's Auction deserved a much better house 20; one of the best attractions this season; specialties first-class. Gotthold's Combination 25. Dorothy Morton 27.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): The Lees completed a week's engagement 18 to big business; co. first-class. Clara Schumann Orchestra 22.==ACADEMY OF MUSIC (Crawford and Pence, managers): Never Again 28.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Lees, hypnotists, 20-25; large houses; performances good.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): A Stranger in New York 17 to large audience.

WILSON.—OPERA HOUSE (James Thomason, manager): Polk Miller Jan. 5.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Woman in Black 15 to good business; the piece abounds in realistic situations, and is handled by a capable co. which includes Helen Blythe, Walter Walker, James Lackaye, and Delia Stacy. Jane Coombs and Janet Waldorf in Bleak House 18; small but appreciative audience; Janet Waldorf as Hortense was the most remarkable piece of character work ever seen in our city; support good. Lost, Strayed or Stolen 25. Railroad Jack 30. The Late Mr. Castello Jan. 4. Under the Dome 7. The Black Patti 13.==ITEMS: Professor Clivette has closed his season and gone East. Lon Rupert's Orchestra, of this city, which is so popular with all traveling cos., will give the second of their series of concerts 28, and will then tour the State. Every courtesy possible has been extended to your correspondent by John Urion, who is now local manager.—Fargo is one of the best one-night stands in the Northwest, as will be proven by the business done this season by every attraction deserving patronage.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (R. J. Lander, manager): Jane Coombs and Janet Waldorf in Bleak House to good business 13; presentation good and enjoyed. The Woman in Black to fair business 16; performance satisfactory. In Gay Paris 25. Railroad Jack 27. Under the Dome Jan. 6. Black Patti's Troubadours 11.==ITEM: The Late Mr. Castello, booked for 28, and The Banda Rossa, booked for Jan. 19, canceled.

CRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Sanford Dodge in Richard III. 13; fair house. Janet Waldorf in The Hunchback 16; poor business; Miss Waldorf is very clever.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Bismarck Band Minstrels 20. In Gay Paris 29.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Jane Coombs co. 29.

OHIO.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, general manager; Ad F. Miller, business manager): Robert Mantell in A Secret Warrant 17, 18. Banda Rossa 23. Al G. Field 25. Thomas W. Keene 30, 31. The Geisha Jan. 1.==GRAND OPERA HOUSE (Lee M. Boda, general manager; Robert A. Evans, business manager): Neill Stock co. presented The Jilt in a splendid manner to excellent business 19-22. The Charity Ball 23, 24. Niobe 25. Esmeralda 27-29.==HIGH STREET THEATRE (Albert Ovens, manager): A Boy Wanted was given by a fair co. 16-18 to fair business. Al. Reeves' Specialty co gave an excellent performance 20-22 to good business. Gus Hill's Stars 23-25. Town Topics 27-29.==ITEMS: On 24 there will be a radical change in the personnel of Neill Stock co. James Neill, Joseph Everham, Herschel Mayall, Emmett Shackelford, Edward Tittman, Edythe Chapman, Kate Blancke, and Agnes Maynard will be the co. at the Pike, Cincinnati, assisted by Grayce Scott, Charles Wyngate, and Elsie Bierbower. Those of the present co. remaining here will be Will Dean, Robert Morris, George Bloomquest, and Daniel Bessesen, who will be joined by George Edeson, Eugene Ormonde, Louise Mackintosh, and Miss Hauk. The intention is to alternate the cos., giving a change of bill twice a week.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Whirl of the Town 14. Joseph Jefferson in Cricket on the Hearth and Lend Me Five Shillings 16; S. R. O.; the veteran actor and popular favorite was ably assisted by a competent cast, giving most artistic productions and unequivocal satisfaction. Primrose and West's Minstrels to fair business 18; the first part introduced George Primrose and George Wilson. The Ben Mowatt Trio, George Wilson, Waterbury Brothers and Tenney, and the Seymours composed the olio, and no better specialties were ever seen here. Doctor Nansen Jan. 6.==PARK THEATRE (Harry E Feicht, manager): Go-Won-Go-Mohawk to fair business 16-18; neither the Indian actress nor the play created any sensation. New York Stars and Steve Brodie co. 20-22; S. R. O.; specialties pleasing, and the afterpiece, with Steve Brodie in the stellar role, was fairly received.==ITEM: Fred C. Dickson, of Indianapolis, was in the city a few days the guest of Manager Feicht.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Al. G. Field's Minstrels 16 turned people away and gave an excellent programme; big hits were made by Al. Field, Billy Van, Tommy Donnelly, and Eddie Fox, as well as by George Jones, Ollie Young, Joseph Le Fleur, Edward C. Clifford, and the Cornalla Family. An Urbana boy, Edward C Clifford (brother of Billy Clifford, of Clifford and Huth), made his first professional appearance before his own people, and was given a hearty welcome and a shower of bouquets. Town Topics 18 pleased the audience; the work of John World, Will Keller, Will Mack, Charles Roach, Charles Graham and the ladies was pleasing.==ITEMS: Edward C. Clifford, of Field's Minstrels, was kept busy greeting his friends; several business houses had banners and sidewalks inscribed: "Welcome Clifford."—The Field Minstrels will lay off until Christmas. Al. Field was presented by W. H. MacGown with a huge golden key, embedded in the handle of which was a circular mirror bearing the word Dramatic.—Lafe Miller, of the Field co., who was injured by a horse in the South, is home here recuperating, and the guest of the boys.—Eddie Fox, of the Field co., has written a new polka, dedicated to Edward Clifford. It was played here for the first time.

AKRON.—GRAND OPERA HOUSE (W. A. Robinson, manager): Pudd'nhead Wilson 16; well filled house; performance excellent. Primrose and West's Minstrels 17; house filled; performance well received. Darkest Russia 20; medium house; performance first-class. Guy Brothers Minstrels 21; performance fair; house medium. The Hearthstone 25. A Southern Romance 28. Joseph Murphy 29. Al. G. Field's Minstrels 30.==ASSEMBLY THEATRE (W. G. Robinson, manager): Pay Foster co. 20; packed house; performance good. Oriental Specialty co 23-25.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, manager): Colonel Thompson's veriscope of Corbett and Fitzsimmons fight 15, 16; good houses. Edwin Mayo in Pudd'nhead Wilson 17; excellent performance; good house. Daniel R. Ryan and Ethel Fuller 20-25; full houses; good performances. The Hearthstone 27.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Town Topics 17; fair business; co. pleased. ==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Van Dyke and Eaton co closed a successful engagement 18. Boston Ladies' Symphony Orchestra 20 to seating capacity; entertainment excellent. Shaun Aroon (local) 29. Thomas W. Keene Jan. 1. Al. G. Field's White Minstrels 3. James A. Herne 5.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Murray Comedy co. 13-18 to good business; specialties good. My Friend from India 22. Banda Rossa 23. Finnigan's Fortune 25. Al. G. Field's Minstrels 27. J. E. Toole 31.==ITEM: Our new manager, Mr. Arnold, is becoming very popular with our theatregoers, and is running the house in a very businesslike manner.

TROY.—OPERA HOUSE (D. L. Lee, manager): Owing to cancellation house has been dark for four weeks. McSorley's Twins 28. O'Hooligan's Wedding Jan. 3.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Robert Mantell in The Royal Secret 16 to fair house. The Whirl of the Town 17, 18. The Wizard of the Nile 20. Banda Rossa 22.==PEOPLE'S THEATRE (S. W. Brady, manager): Hopkins' Trans-Oceanics gave the best vaudeville performance ever seen here 19-25; good business. Northern Lights Jan. 1.

KENT.—OPERA HOUSE (Davis and Livingston, managers): O'Hooligan's Wedding, booked for 15, was not allowed to appear. A Railroad Ticket, with Burt Haverly and Laura Biggar, 17 gave satisfaction to a fair house; inclement weather. Ollie Torbett Concert co. 18 delighted a large audience. Madeline of Fort Reno Jan. 1.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): My Friend from India 21. The Midnight Flood 27.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Wizard of the Nile 16; one of the largest houses of season; fine performance. My Friend from India 25. Carroll and Johnson's Minstrels 27. For Fair Virginia 30. The Hearthstone Jan. 1.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Widow Bedott stranded here 13. Kline's cinematographe to poor business 16-18. Boston Symphony Orchestra 22. Faust 23. Guy Brothers' Minstrels 27.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): Edison's projectoscope 20, 21. J. E. Toole, 23. Elks' benefit 29, 30.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Widow Bedott, billed for 14, failed to appear. Other cancellations leave the house dark till January.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Guy Brothers' Minstrels gave a splendid performance 20 to a fair house. Morton's Entertainers 25.==ITEM: The stage hands have secured Joe Ott in The Star Gazer for their fourth annual benefit Feb. 5.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Labadie's Faust 20 seemed to please a fair audience. The Girl from Frisco Jan. 5.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Ole Olson, billed for 18, did not come. Van Dyke and Eaton co. opened for a week 20 to S. R. O. A Railroad Ticket 28.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Dark. Charles A. Gardner canceled.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Russell's Comedians 18 canceled. Aldora Shem 20 did not appear. Gilbert Opera co. 25 canceled.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Webb's Comedians closed a week 18, having done light business owing to disagreeable weather. Old Sunny South 21; good performance; fair business. The White Slave 25. Millie the Quadroon Jan. 1.

CALDWELL.—OPERA HOUSE (J. H. Friedman, manager): Labadie's Faust 28.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Railroad Ticket 27. The American Girl Jan. 1. Veriscope 3. Thomas W. Keene 5.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Maud Kellar, reader, 21; good house and entertainment. My Friend from India 24. Veriscope 27. The Hearthstone 28. New York Theatre co. 30-Jan. 1.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): A Contented Woman 16; good performance; big business. Banda Rossa 24. Sowing the Wind 25.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Corbett and Fitzsimmons veriscope 22; light business.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): A large audience greeted Pudd'nhead Wilson 17 and was delightfully entertained. Darkest Russia 24.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Butler and Cox, managers): New York Theatre co. 16-18; fair business. Joe Murphy 28. Guy Brothers' Minstrels 30. Shore Acres Jan. 8.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): J. E. Toole 28.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed Overholser, manager): Hindoo Head Hunters 16-18 (local); inclement weather; fair house.==ITEM: Jeannette Lewis, late with Ole Olson, is spending the holidays with her parents here.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Calhoun Opera co. 20. A Night in Bohemia Jan. 1. Ole Olson 8.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Washburn's Minstrels attracted a fair house 17 and gave a most unsatisfactory performance. Himmelein's Ideals opened for three nights 20, presenting Eagle's Nest to the capacity of the house; Beatrice Earle was well received. The Devil's Web 21 by same co. to fair house. 8 Bells 28. Lillian Kennedy Jan. 3.==HERSKER'S THEATRE (John Hersker, manager): The Circus Rider 25.==ITEMS: The truant officer of this city has threatened to arrest theatrical managers who gave show banners or bills to the boys to carry, claiming they were thus kept out of school.—A vaudeville co. from Shenandoah and this city is playing the small towns in this region.—Michael Moss, an old Mahanoy City boy, was here 20 with the Ideals co.—The Ideals co rehearsed several new plays here.—John Himmelein, manager of the Ideals co., states that his co. is playing to good business all through Eastern Pennsylvania. R. W. SHERTZINGER.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Daniel Sully in O'Brien the Contractor deserved a much larger house than greeted him 17. Archie Boyd presented Shore Acres 20 to a large and delighted house. Little Trixie 23. Andrews Opera co. 28.==ITEMS: Miss Jeanne Otis (Helen Barry, in Shore Acres) suffered with a severe cold while here with the co. 20, but played her part in a most charming manner, notwithstanding the difficulty.—The Andrews Opera co. are introducing a rather novel scheme as a sort of a guarantee for a large house. They secure, in advance, a list of names of theatregoers of not less than 150, each to take a commutation book entitling the holder to four reserved seats in the house at any three of the performances. The books sell at $2.50 each, or 62½ cents per seat, thus making it an object to the patron, as the regular admission will be $1. The scheme seems to meet with the approval of all.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Morrison's Faust 18. Waite's Comedy co. opened for two weeks 20 and has had fair houses; co. is very superior and they have a full line of plays, most of them with the stamp of past approval when produced at regular prices. The leading man, Fred T. Powers, is of sterling merit, and is ably assisted by Elizabeth Hunt in similar lines of work.

PITTSTON.—MUSIC HALL (C. C. King, manager): Payton Comedy co. 13-18; good business; plays presented, Woman Against Woman, Alone in London, East Lynne, The Banker's Daughter, A Member of Congress, Only a Farmer's Daughter, A Country Politician, and The Octoroon. Martin's U. T. C. 20; large audience. Peck's Bad Boy 22 pleased a fair house. Arnold Wolford Stock co. 27-Jan. 1.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Spooners to fair business 13-18. Brothers Byrne in 8 Bells to a packed house 20. Manola-Mason co., booked for 21, canceled on account of illness of Marion Manola. Lillian Kennedy 23. Payton's Comedy co. 27-Jan. 1.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Shore Acres 18; big house; performance excellent. Dan Sully in O'Brien the Contractor 20 pleased a fair house. Olympic Specialty co. 25. The Gibneys 27-Jan. 1.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): New York Theatre co. 20-25 presented The Hunchback's Love, A Brother's Birthright, A Mind Dethroned, The Hotel Blizzard, and Robinson Crusoe to good business; performances satisfactory.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Macauley-Patton co. closed a successful engagement 18. The Buckeye (local) 25. The American Girl 28. Emma Sardou Jan. 3-5.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Powers, impersonator, 21; full house. 8 Bells 22; full house; audience pleased. Everett and Mack's co. 24, 25. Lillian Kennedy 30.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): 8 Bells 18 to fair business; the attraction seems to be on the decline and should be shelved. Corse Payton Comedy co. opened for a week 20 with Woman Against Woman, and followed with Only a Farmer's Daughter 21; co. very strong; prominent in receiving applause for meritorious work are Florence Hamilton, Emma de Castro, Baby June, Kirk Brown, and Tony West.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): For Fair Virginia 16 to a fairly good audience; general satisfaction. The Lost Mine gave a very frosty performance to a small house 18.==ITEMS: Eugene J. Hall has joined The American Girl co.—The A Boy Wanted co. is resting here for a few days.—The American Girl co. is resting here 22-24, on account of change in route. They will be the Christmas attraction at the Opera House.

CORRY.—WEEKS' THEATRE (F. L. Weeks, manager): Van Osten's Three-Star Comedy co. 13-18; fair business; co. well received.

ERIE.—PARK OPERA HOUSE (M. Reis, sole lessee and manager): Joseph Jefferson in Rip Van Winkle 17; large audience. Banda Rossa 20; small audience; best music ever heard here. Dr. Nansen 29. The Foundling Jan. 1.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Hearthstone 18; fair business. Andrews Opera co. 20, 21 in Martha, Fra Diavolo, and The Bohemian Girl; large business, giving satisfaction. Elroy Stock co. 27-Jan. 1.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Rentfrow's Pathfinders 20-22 opened in Below Zero to good business; pleasing performance. Arden Comedy co 27-Jan. 1.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Joseph Murphy in Kerry Gow 16; fair business; audience pleased. Fanny Rice in At the French Ball 18 to fair business; everyone pleased.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): U. T. C. Jan. 1.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Washburn's Minstrels Jan. 7.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Tracked by a Newspaper 22 pleased a fair audience. Tommy Shearer co. Jan. 10-15.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Humanity 25.==ITEM: The local Elks have completed arrangements for their annual session, to be held 30.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., lessees): Dorothy Morton as Miss Brevity of Hong Kong 16; moderate house; fair performance. Faust 17; good house and performance.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): John L. Sullivan and his vaudeville co. 20 to a full house. The Devil's Auction 21; big business; good performance. Manola-Mason co. 25. My Boys 27. Katie Rooney Jan. 1. 8 Bells 3.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): George H. Adams in Protecto to fair business 16, 17. Arnold Wolford Stock co. 20-25 to good business; satisfactory performances.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Little Trixie 16 (return date); packed house. Old Southern Life 22 to fair house.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Himmelein's Ideals closed a successful week 18. Nothing booked for rest of season.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Washburn's Minstrels gave a good performance 18 to fair business. Tommy Shearer co. 27.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Gay Girls of Gotham 16; good house. Everett and Mack Comic Opera co. 20, 21; small but pleased houses. The Silver King 25.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Tempest Stock co., booked for 16-18, failed to appear. Faust 20.

GREENSBURG.—KRAGGY THEATRE (R. G. Curran, manager): J. E. Toole in The Gypsy German 14; good business. Little Trixie 18 to fair house; specialties pleased. The American Girl 29.

MINERSVILLE.—OPERA HOUSE (Potter and Kear, managers): Washburn's Minstrels 21; fair business; pleased audience. The Real Widow Brown Jan. 8.==ITEMS: The new drop and scenery were used for the first time 21.—Le Claire, the acrobat, with Washburn's Minstrels, fell from his trapeze and was hurt badly.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): 8 Bells 21. Leon W Washburn's Minstrels 22.==GRAND OPERA HOUSE (George M. Miller, manager): Dark 20-22.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Shore Acres drew a fair and pleased audience 17. Joseph Murphy in Kerry Gow gave good satisfaction to fair business 18. Fay Foster Burlesque co. pleased a fair house 21.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Hearthstone 17; fair business; good satisfaction. Fay Foster Extravaganza co. 22. Andrews Opera co. 24, 25. Rentfrow's Pathfinders 27-Jan. 1.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Boston Theatre co. opened for five nights 20; excellent satisfaction. Shore Acres 21; finest performance of season. Andrews Opera co. Jan. 1.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, lessee and manager): The Chimes of Normandy (local) 16-18; good and appreciative audiences. Fay Foster Extravaganza co. 25.==ITEM: Moe Reis, lessee and manager of Lycoming Opera House, was here for a few days looking after his interests. He is well pleased with his local manager, George Bubb.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Little Trixie 17; small house; bad weather; co. good. The American Girl 27.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Macauley-Patton co. 20-25 opened to a large house notwithstanding rain; co. excellent. Martin's U. T. C. Jan. 6.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Lillian Kennedy 27.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): 8 Bells 16; big business; performance satisfactory. Graphoscope 17, 18; performance and business good. Rosabel Morrison 25.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Lillian Kennedy 29.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Wilson Theatre co. 16-18 in A Mad Marriage, The White Slave, and Doris; closed to S. R. O.; excellent satisfaction. Little Trixie 31.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Eli Perkins 16; light business, giving satisfaction. Below Zero Jan. 7. Blue Jeans 10.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Side Tracked 17; fair attendance. Van Osten's Three-Star co. opened for a week 20 in Dorcas to packed house and pleased audience. Rhea 29. U. T. C. 30.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Grable, manager): May Smith Robbins in Little Trixie 24.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Katie Rooney, booked for 20, canceled. Little Lord Fauntleroy 29. De Vere Grand Concert co. Jan. 1.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Sages, hypnotists, began a week's engagement 20 and have played to fair business. Rose Hill's co. 27. My Friend from India 28. Rice's Comedians in repertoire Jan. 3-8.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Sunshine of Paradise Alley 16; big business; co. first-class. The Pay Train 25.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Woodward-Warren co. 13-18 (gala week) to good business nightly. My Friend from India pleased a large audience despite a rainy night. A Stranger in New York 24. The Wilbur-Kirwin Opera co. 27-Jan. 1.==ITEMS: Ernie Veronee, the well-known soubrette and vaudeville artist, is in the city with the intention of spending the holiday season with relatives.—Manager Will P. Keogh, proprietor of the Academy of Music, and of the firm of Davis and Keogh, arrived in Charleston 20 and will remain here about a week. The Major, as he is called by his host of Charleston friends, is fairly

bubbling over with good spirits and energy. He is, moreover, one of those independent managers who is not afraid to express his sympathy and admiration for THE MIRROR, the only dramatic paper that has the courage of its convictions.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Frank B. Rhodes' Merrymakers opened for a week 20 to a packed house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Maximilian Dick Concert co. 31.==ITEMS: John Dillon is resting this week and will enjoy the holidays in this city. His co. will present Jolly Uncle Jolly here 25.—Manager Bear is still looking for a first-class attraction for the opening of his new theatre. The scenic artists promise to have everything in readiness by the last of January.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Orris Ober co. 20-25.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Spiering Quartette 21; delightful concert to a packed house. Walker Whiteside 27, 28. Madame Sans Gene 29, 30. Human Hearts 31-Jan. 1.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Prodigal Father 17, 18 drew large and pleased audiences. Sam T. Jack's co. 27-29.==NEW MASONIC THEATRE (W. A. Sheetz, business-manager): Lillian Lewis 20, 21. The Geisha 24, 25. De Wolf Hopper 29.==ITEM: Thomas J. Boyle, manager of the Vendome and Grand and of the new Lyceum, Memphis, left 20 for Memphis and will return 28.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Eugenie Blair played to light business 11, 12. Twelve Temptations 14. A Stranger in New York 18. Never Again disappointed a small house 20. The Brownies 21.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Baldwin-Melville co. 15-18 to good business. A Stranger in New York 20. My Friend from India 27. James O'Neill 30. Rosabel Morrison Jan. 1.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, lessees and managers): The Prodigal Father 16; good audience; specialties well received. The Geisha 23. Lewis Morrison 27.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Beam, manager): The Fast Mail 13; good business; audience pleased. Lillian Lewis 22. Darrell Vinton 30. Clara Schumann Orchestra Jan. 3.

DYERSBURG.—GEORGIA OPERA HOUSE (R. L. Palmer, manager): The Prodigal Father 11; inclement weather; small but appreciative audience. Dan A. Kelly 27-29.

TEXAS.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): William L. Roberts, supported by Olive Martin, presented Don Cæsar de Bazan 13 to a fair audience; performance first-class. A Night at the Circus 14; well-filled houses; Ella Miller and James Thatcher are worthy of mention. Human Hearts to fair-sized audiences 15, 16; general satisfaction. Aiden Benedict, supported by Olive West and a good co., presented Fabio Romani 18 to poor business, caused by inclement weather.

WACO.—THE GRAND (Weis and Solomon, managers): Human Hearts 13 to a small and disappointed audience. Edwin Travers in A Jolly Night 16; small audience, owing to inclement weather; performance well received. W. L. Roberts presented Don Cæsar de Bazan 17; small house; satisfactory performance. A Night at the Circus 18; fair business and performance.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): McFee's Matrimonial Bureau to average business 11. Walker Whiteside, supported by a fair co., presented Hamlet 15 to good audience. A Jolly Night, billed for 17, failed to appear or give notice. This is a growing evil and will force house managers to take protective measures.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Creston Clarke 8 to poor business; performance excellent. Corbett-Fitzsimmons veriscope 9; good business. A Jolly Night, booked for 13, and A Night at the Circus, for 16, failed to appear. William L. Roberts in Don Cæsar de Bazan 18; fair business; performance excellent.

DALLAS.—OPERA HOUSE (George Anzey, manager): Madame Herrmann and Leon Herrmann 13, 14 to good business; performance up to expectations. A Night at the Circus 15, 16; fair audiences. Human Hearts 17, 18 to small audiences, owing to inclement weather. Fabio Romani 20. A Jolly Night 22. The Dazzler 25.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Walker Whiteside 13; creditable presentation of Hamlet to small audience. Aiden Benedict 24. Beach and Bowers 25. Sharpley Lyceum Theatre co. 27-Jan. 1.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Walker Whiteside 16 to small house, on account of bad weather; audience pleased.

DENISON.—OPERA HOUSE (Milton Eppstein, manager): Herrmann the Great co. 14; appreciative audience. Walker Whiteside in Richelieu 15; fair business; patrons delighted. Santanelli 16-18; fair performance. Beach and Bowers' Minstrels 24.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): Creston Clarke 21.

WEATHERFORD.—HAYNES OPERA HOUSE (Charles Haynes, manager): Santanelli, hypnotist, 13-15; small business.

EL PASO.—MYAR'S OPERA HOUSE Rigsby and Walker, lessees): In Gay New York 18.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): McFee's Matrimonial Bureau to fair business 15, 16; performance fair.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Herrmann the Great co. 16 to good business; everyone pleased.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Krause Staut co. 13-18; good business; co. good. Old Farmer Hopkins 21.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Star Concert co. 27. Otto Krause co. Jan. 3-8.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dante, the magician, 17 to packed house; he proved a rare treat to those present.==NEW GRAND THEATRE (H. F. McGarvie, manager): Dark.==LYCEUM THEATRE: The vaudeville co. brought from California to play at this house proved a fiasco; Manager Frank Maltese turned the co. over to Amadee W. Duncan, who advanced the money. Duncan kept the show on another week, and on Saturday posted a notice up that salaries would be paid at the beginning of the following week. He then left the town for parts unknown. The co. were stranded and gave a benefit 16, which helped them somewhat. The father of Mr. Duncan paid their salaries and they have mostly all returned to their homes.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, lessee): Wang 21; an excellent performance; good house. Our Step-Husband 28. Veriscope Jan. 1.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Blue Jeans to big house 16; audience pleased. Hi Henry's Minstrels 31.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Wang 18; good business. Veriscope 20. Dorothy Morton Jan. 1. The Wizard of the Nile Opera co. 7.

BELLOWS FALLS.—OPERA HOUSE: Veriscope 25.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Eugenie Blair and her splendid co. of players were seen here 16 by a fair-sized audience in The New Magdalen, and Camille at matinee 17. Twelve Temptations gave very satisfactory performances 18.==ITEM: Owing to the illness of E. Blair's leading lady her engagement was brought to a close after the matinee performance 17. Miss Blair did not want to undertake the performance without a full display of her co., and it was mutually agreed between Manager Leath and herself not to give an entertainment for that night.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Twelve Temptations 17; business fair; performance good. James O'Neill 29. Henshaw and Ten Broeck 25. Rosabel Morrison 28. Never Again 29.==STAR THEATRE (O'Elenhas and Homans, managers): Opened 20-25 with Cora Van Tassell; business fair; performances poor.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Clara Schumann's Ladies' Orchestra 16; fine performance; fair business. Twelve Temptations 20; large and enthusiastic audience. Darkest America 30. Sousa's Band Jan. 17.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Off to Klondike by Dramatic Club of Alleghany Institute was a decided success. James O'Neill 27. My Friend from India 29. Roland Reed Jan. 1.==ITEM: The veteran theatrical manager, M. A. Moseley, is in the city visiting his family.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): A Stranger in New York 16. Clara Schumann Ladies' Orchestra 17, 18; business fair; performance excellent. Lost a Bride 27. Polk Miller 31.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Twelve Temptations 16; good business; performance gave satisfaction.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Calhoun Opera co. 13-15 to good business; splendid co. Scalchi Operatic Concert co. to large house 23.==THIRD AVENUE THEATRE (W. M. Russell, manager): The Pulse of New York 19-25 to good business; satisfactory performance.==JEFFERSON THEATRE (E. B. Friend, manager): Tivoli Opera co. 19-25 in Said Pasha; good business; excellent co.==PIKE STREET THEATRE: Dark, owing to some misunderstanding of management; will reopen 23.==ITEM: The People's Theatre is presenting splendid vaudeville attractions and drawing packed houses.

ELLENSBURG.—OPERA HOUSE (C. E. Finberg, manager): The Pulse of New York 14; excellent performance; poor house; there would have been a good house but for the poor judgment displayed in the advertisements.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): The Calhoun Opera co. presented La Grande Duchesse 13; fine performance; business good.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Lost, Strayed or Stolen 13, 14 to good business. The Gay Matinee Girl 24, 25. Madame Schalchi 28.

WALLA WALLA.—PAINE'S OPERA HOUSE (J. G. Paine, manager): Katie Putnam in Tom Tinker's Kid 17; full house; all pleased. South Before the War 25. In Old Madrid 31.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S Burlew, manager): Clara Schumann's Ladies' Orchestra 15; fair business. Twelve Temptations 21. J. E. Toole 25. Shore Acres 29.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Katie Emmett in The Waifs of New York 16; very light house; poor performance. Twelve Temptations 22. Widow Bedott 25. Shore Acres 30.

WHEELING.—OPERA HOUSE (F. Riester, manager): A Bachelor's Honeymoon 27. My Friend from India 29. An American Girl 30. The Nancy Hanks Jan. 1. Digby Bell 6.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Reilly and Wood's co. 16-18 to good business. J. E. Toole 20-22 in Killarney and the Rhine did not draw. Projectoscope 27-29. A Jay in New York 30-Jan. 1. McCarthy's Mishaps 3-5.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, manager): J. E. Toole in Killarney and the Rhine 16; performance and business fair.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Veriscope of Corbett-Fitzsimmons encounter drew good business 19. The Isle of Champagne 25. Columbia Comedy co. 26-Jan. 1.==ITEM: The Elks are active socially and are also adding rapidly to their membership. Early in January they will have a benefit, with Eli Perkins as the attraction.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Railroad Jack to a good house 14; performance poor. In Gay Paris 23. Julia Moen 31, Jan. 1. Tim Murphy 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Moore and Livingston co. 13-18 to big business. That Girl Jan. 1.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Frederick Warde in Iskander 18 to fair business. Under the Dome 25. The Man from Mexico 29.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): In Gay Paris 19 to good business. Columbia Comedy co. Jan. 10-16.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, lessee and manager): The Electrician 14; good business. Black Patti's Troubadours 16; fair attraction; crowded house. Robert J. Burdette 20 lectured to S. R. O. The Man from Mexico 27.

POND DU LAC.—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): Black Patti's Troubadours 13; small house; good co. The Electrician 18; good house; satisfactory performance.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sowing the Wind 13; small house. Julia Stuart 25.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Black Patti's Troubadours to S. R. O. 15. Julia Stuart 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): The Electrician to a fair house 15; excellent satisfaction. In Gay Paris 21. Side Tracked 25.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Electrician 17 to small house owing to inclement weather; co. gave satisfaction. Side Tracked 22.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Black Patti's Troubadours 14; house crowded; audience delighted. The Electrician 16; large audience; performance good. The Woman in Black 25.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Nellie McHenry in A Night in New York 18; performances well received; good houses.==ITEM: Manager E. F. Stahle will leave for New York 20, and will arrange for booking all good cos. possible.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Charles Coghlan opened 16 to fair business in The Royal Box; the play is somewhat old fashioned in construction, but was splendidly played by Mr. Coghlan and his co.; Albert Bruning, Harold Russell, and Grace Fulekins are among the chief members of a support which is excellent all round. Cissy Fitzgerald opened 20 in The Foundling. Shamus O'Brien 27-Jan. 1.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Real Widow Brown opened 20 to fair business; fair performance with specialties. A Gay New Yorker 27-Jan. 1.==THEATRE FRANÇAIS (W. E. Phillips, manager): The stock co. presented Little Emily to good business 20; Florence Roberts was sympathetic as Little Emily, but the part does not give much scope for acting. Charlotte Severson was particularly good as Martha. Harrington Reynolds appeared as Daniel Peggotty—he is a good all round actor, but was not as well suited as usual in this part; Harry Mack made an amusing Micawber. Walter Townsend did excellent work, and Joe Daily gave a clever character sketch. Van Biene headed the vaudeville bill. An accident to one of his fingers prevented him from playing on the opening night, but after that he managed to do more with three fingers than most 'cellists can do with four. Youth 27-Jan. 1.==ITEM: Arthur Cunningham, who is playing the title-role with Shamus O'Brien, is a Montreal boy, and will undoubtedly receive a warm welcome from his many friends.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Shamus O'Brien is doing good business 20-25. The Girl from Paris 27-Jan. 1.==PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. are presenting Charley's Aunt 20-25 to crowded houses. May Blossom 27-Jan. 1.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Land of the Living 20-25; fair business. Hopkins' Trans-Oceanics 27-Jan. 1.==MASSEY MUSIC HALL (I. E. Suckling, manager): Banda Rossa gave four delightful concerts 16-18 to light attendance. The Combined Band concert 21 was a great success.==ITEMS: A subscription list has been submitted to the public for a course of four grand concerts to be given during the remainder of the season, and from the liberal way in which the public have responded the concerts are assured.—Mlle. Toronta (Florence Brimson) arrived here 21 to remain over Christmas. She has been singing with the Damrosch-Ellis Opera co. in Philadelphia and Washington.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Jane Coombs in Bleak House and The Hunchback 14, 15; performances fair; business light. The Woman in Black 17, 18; good houses; co. satisfactory. Under the Dome Jan. 4, 5. Black Patti's Troubadours 7, 8.==GRAND OPERA HOUSE (Leach and Sharpe, managers): Merry Widows co. Jan. 3-8.==ITEMS: Manager Walker has left for Chicago to secure new cos. for the Red River Valley circuit.—The Italian Opera co., now in San Francisco, will be here in February.—Pauline Johnson will recite in Grand Opera House 29.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Cummings' Stock co. 25. The Land of the Living 27, 28.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Primrose and West's Minstrels 16 to the capacity; excellent performance; Ezra Kendall made a hit. Cissy Fitzgerald in The Foundling 17, 18; fair performance; good business. Wang 25.==GRAND OPERA HOUSE (Joseph Frank, manager): Dark.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Wilbur Opera co. 13-18 to good business; general satisfaction. James Young 20, 21 presented David Garrick and Hamlet to fair business and deserved better patronage. Buffalo Stock co. 22 in The Grey Mare to good business. Cummings Stock co. 27-Jan. 1. Hopkins' Trans-Oceanics co. 3. The Girl from Paris 4, 5. Robert B. Mantell 8.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, proprietor): Local concert 20.==TARA HALL: Frost and Fenshawe co. 13-18; good business. Same co. 20-25.==GAIETY (Theofred Hamel, manager): Charles Palmer Comic Opera co. in The Mascot and The Chimes of Normandy 13-19 to good business; Frank D. Nelson made a big hit. Same co. in Giroflé Girofla and Olivette 20-25.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Calhoun Opera co. 9-11; good performances; moderate business. Scalchi Concert co. 25. Pulse of New York Jan. 1.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Ferguson and Emerick in McNulty's Visit 30. Gilbert-Gordon co. Jan. 5.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The band of the Second Battalion 20-21. Boston Comedy co. 25.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Esther Lyons lectured 14 on The Klondike.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Morgan Wood in An Average Man 21 to packed house; good satisfaction. Local Minstrels Jan. 14.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Cissy Fitzgerald in The Foundling 16. De Wolf's U. T. C. 18; good business; co. weak.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Local Minstrels 16 and 18; fair houses.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Wang 27.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): The Boston Ideals in repertoire of plays 14-19 to fair business. James Young in David Garrick 22 to good business. The Land of the Living 30.

IN OTHER CITIES.

(Received too late for classification.)

DENVER.

Stuart Robson, assisted by a competent supporting co., has presented The Henrietta and The Jucklins at the Tabor 13-18 to good business. The Henrietta, which is too well known to require comment, was well received as usual. The Jucklins in its present form—to wit, a pastoral comedy drama by Augustus Thomas, suggested by Opie Read's novel of the same name—received its first presentation upon any stage 16, and upon this occasion and for the remainder of the week scored an emphatic success. Opie Read's quaint characters move in an atmosphere strictly Thomas-like in a very pleasing and entertaining manner. The first three acts have the merit of originality and quiet strength, but the final act of the play is, upon the whole, conventional. Of the players Mr. Robson and Thomas A. Wise shared the honors. Mr. Robson's "Bertie the Lamb" accent seems a bit out of place old man Jucklin, and Mr. Robson is placed at the further disadvantage that people prefer not to take him seriously. There is no gainsaying that his Lemuel Jucklin was carefully and artistically portrayed, and in a manner worthy of an artist of Mr. Robson's well-known ability. Thomas A. Wise as Sheriff Parker was unctious in the extreme, and his clever and capital work made a pronounced hit. Edwin Holt's Judge Conkwright and Mrs. Robson's Mrs. Patrick were decidedly well played. Nellie McHenry 19-25.

The Boston Lyric Opera co. began the second week of its season at the Broadway 13 in the double bill, Cavalleria Rusticana and The Pirates of Penzance. There was a large increase in attendance throughout the week, and from present indications the co. has inaugurated a successful season. Cavalleria Rusticana, while a bit beyond the vocal powers of some of the principals, was nevertheless quite well sung. A feature of considerable local interest was the appearance in the role of Lola of Mamie Kingsbury, a Denver girl, who is a member of the chorus. Owing to the illness of Clara Lane, Hattie Bell Ladd, at the majority of the performances during the week, sang Miss Lane's role, Santuzza, very acceptably, while Miss Kingsbury was called upon at short notice to sing Miss Ladd's part. That Miss Kingsbury succeeded so admirably was a matter of much gratification to her many friends here. She has a clear, pure voice of good range and sympathetic timbre. In The Pirates of Penzance W. H. Clarke made an ideal pirate chief, his rich basso fitting the part admirably. Hattie Arnold as Ruth was responsible for some clever comedy, and Milton Aborn, too, seemed to make a popular hit with his low comedy Irish policeman. Adelaide Norman sang Mabel prettily and Richie Ling made an excellent Frederick. Mikado will be the bill for Christmas week.

Side Tracked has been the bill at the Lyceum 11-18. If the train bringing the co. only had been, prior to the engagement here, the theatrical public would have been grateful. The play drew fair business. It will be followed by Punch Robertson's co. in repertoire 19.

The stock co. at the Orpheum, supplemented by Lettie Le Vynne, presented Nugget Nell 12-18 to somewhat better business. The play was handled with considerable more snap and vim than characterized the preceding production at this house, and Aug R. Hewlette gave a very well conceived and humorously enacted Chinaman of the bland Bret Harte type. Mr. Hewlette's Chinaman was quite a creation in its way. Lettie Le Vynne, the new soubrette, works hard and her efforts are crowned with a fair degree of success. Messrs. Melden, Higby and Bell made the most of their opportunites, and, upon the whole, the performance was a decided improvement over those of the last few weeks at this house. Beginning 19 a double bill, consisting of Port Wine vs. Jealousy and Happy Jack, will be given.

Jack Stanford, business-manager of the Trip to Chinatown co., spent several days in the city week of 12.

Nellie McHenry will sing for charity at the Brown Palace Hotel afternoon of 21, after which she will proceed, in a carriage to be driven by Buffalo Bill (Colonel W. F. Cody), who is in town for a few days, to the Post Office Building, upon the steps of which she will again sing.

The City Council passed an ordinance recently limiting the size of bill boards in this city to eight feet in height and twenty-five feet in length, and also requiring that the consent of adjoining property owners and those opposite shall be obtained before any boards can be erected.

General A. L. New, ex-United States Internal Revenue Collector for this district, has embarked in the amusement business, having secured Fred North's interest in the lease of the Lyceum Theatre, which will hereafter be run by Mr. New and C. F. Haskell. Prices at the theatre will be reduced to 10, 20 and 30 cents.

A Mirror Maze has been opened upon Curtis Street, midway between the Tabor and Lyceum Theatres. A dime museum has been started on Seventeenth Street.

F. E. CARSTARPHEN.

LOUISVILLE.

The Nancy Hanks, with Marie Jansen and Frank Tannehill, Jr., as the principal performers, played 20-25 at Macauley's. The business was not as large as it should have been, or probably would have been, but for the holiday season. Harry Beresford in Martinetti's old part of the Frenchman was exceptionally good. The Geisha will open 27.

Katie Emmett in her familiar, but always popular, Waifs of New York played at the Avenue to satisfactory business 19-25. Next, Isham's Octoroons.

The Meffert Stock co. appeared to good advantage week 20-25 in A Scrap of Paper. Oscar Eagle and Esther Lyons were especially good, as was Lila Jeannette Howell, a newcomer in the co.

The success of Edmund Day's play, Our Disreputable Ancestors, was most pronounced. After the opening performance it was whipped into a more condensed shape, and now stands as one of the best plays of its kind.

Brady Greer, a young society man of the city, who has appeared quite successfully in amateur events here, has decided to adopt the profession of the stage and has joined one of Hoyt's cos.

Manager A. C. Arthur, of the Avenue, has recovered damages in a large sum because of injuries sustained in a bicycle accident last Summer.

A committee from the Commercial Club met during the week with W. Stuart, manager of the Boston Musical Festival, to perfect arrangements for a similar musical event to be given here next May.

Henry Waller and Y. E. Allison's operetta, The Mouse and the Garter, will soon be produced in the East. Mr. Allison is one of the brightest of Louisville's young journalists, and Mr. Waller is well known here, having made his home in Louisville for a number of years.

The first Sol Marcosson concert, under James B. Camp's management, will be given Jan. 18.

CHARLES D. CLARKE.

JERSEY CITY.

W. H. Powers and co. in Shannon of the Sixth came to the Academy of Music 20-25 to fair business. The drama was produced in an effective style. It is a neat story of life and love in India, during the period when the English were endeavoring to suppress the Sepoy mutiny in 1857. This was the first stellar appearance of W. H. Powers in this city, although he has been here often before, but only in small parts. As a star he created a good impression and was quite satisfactory. Of the support John Barrett was a good heavy man, and played the part with spirit and vim. The difficult role of a Brahmin priest by Anthony Andre was a bright bit. Maud Durand as a Sepoy woman was strong and effective, and won applause. Florence Foster as the Widow Carr was excellent. Beatrice Foster in the ingenue role was chic, and Inez Macauley, the leading lady, was a good support to the star. Two Little Vagrants 27-Jan. 1. Primrose and West 3-8.

Colonel Robert G. Ingersoll lectured to a good attendance at the Academy of Music 19.

Walter D. Greene, of this city, who is at present leading man of the Lyceum Theatre Stock co., in Chicago, has signed to fill a similar position at the Creighton Theatre, Omaha, opening Jan. 9.

Marshall Darrach gave his second Shakespearean recital at Hasbrouck Hall 21, selecting Hamlet as the entertainment.

John Mackay, a member of the Broadway Theatre Opera co., playing The Highwayman in New York, has been a guest in this city with a friend for a week past.

WALTER C. SMITH.

CLEVELAND.

What with Christmastide and the weather combined, the box-office receipts week of 20 were not what they should have been.

William Gillette presented Secret Service at the Euclid Avenue Opera House. A Stranger in New York 27-Jan 1.

Robert Mantell was seen in A Secret Warrant at the Lyceum Theatre. Sowing the Wind 27-Jan. 1. Mr. Mantell, who has an excellent play to display his powers as a romantic actor, is ably assisted by Charlotte Behrens and a capable co. The engagement was a profitable one.

The Cleveland Theatre gave its patrons Down in Dixie for Christmas week and was rewarded by good houses. The Last Stroke week of 27.

The Banda Rossa gave two concerts at Music Hall 21.

Mart A. Hanley, one of the most popular managers, has been smiling on us during Christmas week, in front of the house, at the Lyceum Theatre with Robert Mantell. Mart sends regards and wishes THE MIRROR a happy and prosperous New Year.

WILLIAM CRASTON.

OMAHA.

Had it not been for one of our local musical societies the past week would have been a quiet one indeed in point of attractions at the theatres, but through the aforesaid society Madame Nordica was secured for a concert at the Boyd 17. She held a magnificent house spellbound by her inimitable voice and grace of manner.

At the Creighton Ada Bothner and a fairly good co. played A Bunch of Keys to numbers 19-21 and gave satisfaction.

Paxton and Burgess are receiving the hearty sympathy of their innumerable friends for the destruction by fire of their Kansas City theatre, the Auditorium. It was an independent theatre and was doing a magnificent business. Mr. Burgess left for Kansas City immediately on receipt of notice of the conflagration and has secured a lease on the Gillis.

Paxton and Burgess' bookings for the immediate future are: At the Boyd, A Contented Woman 30-Jan. 1, The Prisoner of Zenda 3, 4, The Wedding Day 5, Secret Service 6-8. At the Creighton, At Piney Ridge 27-29, Donnelly and Girard 30-Jan. 1, The Heart of Chicago 6-8.

JOHN R. RINGWALT.

INDIANAPOLIS.

Denman Thompson in The Old Homestead appeared at English's 15, 16. Wilton Lackaye in A Royal Secret 17, 18.

The opening of the week 20 found both English's and the Grand dark, to remain so until Christmas Day, when the Grand offers Digby Bell and English's The Sporting Duchess.

McGinty the Sport with Joe Flynn opened 20 at the Park to fair business. The co. and the farce are mediocre. Mattie Nichols worthy of notice. Fallen Among Thieves 23-25.

W. W. LOWRY.

PITTSBURG.

Joseph Murphy opened at the Bijou 20 to a large and appreciative audience. The Kerry Gow and Shaun Rhue were the bills for the week. The Cherry Pickers follows.

At the New Grand Opera House the stock co. produced The Octoroon 20 to a good house. Next week the co. will be seen in The Lost Paradise.

Packed houses will rule 25 as the advance sale at all houses is very large.

E. J. DONNELLY.

85c. - BY MAIL - 85c.

THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR

1432 BROADWAY.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Schenectady, N. Y., Dec. 27-Jan. 1, Gloversville 3-8, Binghamton 10-15.

AGNES HERNDON: Altoona, Pa., Dec. 27-Jan. 1.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

AMERICAN GIRL (A. Q. Scammon, mgr.): Marietta, O., Dec. 27-Jan. 1.

ANDREW MACK (Rich and Harris, mgrs.): New York city Nov. 29—indefinite.

ANNIE CLARK HANSON (J. H. Shepard, mgr.): Le Roy, N. Y., Dec 27-Jan 1

ARNOLD-WELLS: Augusta, Ga., Dec. 27-Jan. 1, Columbia, S. C., 3-8.

A THOROUGHBRED (Billy A. Griffin's: R. M. Dear, mgr.): West Point, Miss., Dec. 28.

AT PINEY RIDGE (Ben Higgins, mgr.): Omaha, Neb., Dec 27-29, Nebraska City 30, Atchison, Kan., 31, St Joseph, Mo., Jan. 1.

BAGGAGE CLERK: Norfolk, Va., Jan. 1.

BENNET-MOULTON (Monte Thompson, mgr.): Taunton, Mass., Dec. 27-Jan. 1, Fall River 3-8, New Bedford 10-15.

BETTS-LOSEE (Alfred Molander, mgr.): Cedar Falls, Ia., Dec. 27-29, Reinbeck 30-Jan. 1, La Porte City 3-5, Vinton 6-8.

BITTNER THEATRE: Albuquerque, N. M., Jan. 1, Las Vegas 9, 10.

BLUE JEANS (Edward Arlington, mgr.): Syracuse, N. Y., Dec. 27-29, Canandaigua 30, Geneva 31, Auburn Jan. 1, Rochester 3-5.

BOSTON THEATRE (B. Frank Mitchell, mgr.): Clearfield, Pa., Dec. 27-Jan. 1.

BOY WANTED (Eastern: W. B. McCallum, mgr.): Baltimore, Md., Dec. 27-Jan. 1, Washington, D. C., 3-8.

BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Independence, Kan., Dec. 29, Parsons Jan. 1, Chanute 3.

BREEZY TIME (Eastern): Canandaigua, N. Y., Dec. 28, Penn Yan 29, Watkins 30, Corning Jan. 1, Hornellsville 3.

BROTHER FOR BROTHER (Martin J. Dixon, mgr.): Boston, Mass., Dec. 27-Jan. 1, Pawtucket, R. I., 3-5, Lowell, Mass., 6-8.

BRYAN COMEDIANS: Greenville, Mich., Dec. 27-Jan. 1.

BUNCH OF KEYS (Gus Bothner, mgr.): Marion, Ind., Jan. 6, Anderson 7, Elwood 8, Muncie 10, Portland 11, Akron, O., 14, Youngstown 15.

CORSE PAYTON (W. E. Denison, mgr.): Troy, N. Y., Dec. 20-Jan. 1, Albany 3-8, Pittsfield, Mass., 10-15.

CAMERON CLEMENS (B. J. Lander & Co., mgrs.): Shamokin, Pa., Dec. 27-Jan. 1, Williamsport 3-8, Olean, N. Y., 10-15.

CAPTAIN IMPUDENCE (Edwin Milton Royle): Brooklyn, N. Y., Dec. 20-Jan. 1.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite

CHASE-LISTER: Clarksville, Tex., Dec. 27-Jan. 1.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Philadelphia, Pa., Dec. 20-Jan. 1, Pittsburg 3-15.

CHERRY PICKERS (Augustus Piton, mgr.): Pittsburg, Pa., Dec. 27-Jan. 1, Cincinnati, O., 2-8, Detroit, Mich., 9-15.

CHINNIE FADDEN: New York city Dec. 27-Jan. 1.

CLAY CLEMENT: Grand Rapids, Mich., Jan. 1.

COLUMBIAN COMEDY: Racine, Wis., Dec. 27-Jan. 1.

CONTENTED WOMAN: Des Moines, Ia., Dec. 28, Kansas City, Mo., Jan. 2-8.

COON HOLLOW (Al. Caldwell, mgr.): Manchester, N. H., Dec. 27-29, Chelsea, Mass., 30, Brockton 31, New Bedford Jan. 1.

CORA VAN TASSELL (Frank W. Lane, mgr.): Atlanta, Ga., Dec. 27-Jan. 1, Griffin 3-5, Americus 6-8, Tallahasse, Fla., 10-12, Valcosda, Ga., 13-15.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Allentown, Pa., Dec. 27-Jan. 1.

COUNTRY MERCHANT (Bishop and Gray, mgrs.): Binghamton, N. Y., Dec. 27-29, Norwich 30, Cortland 31, Syracuse Jan. 1, Rochester 3-5.

COUNTED INTO COURT (Rich and Harris, mgrs.): Bloomington, Ill., Dec. 28, Peoria 29, Burlington, Ia., 30, Cedar Rapids 31, Des Moines Jan. 1.

CUBA'S VOW: Paterson, N. J., Dec. 27-29.

CUMBERLAND '61 (Augustus Piton, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 1, Newark, N. J., 3-8, Brooklyn, E. D., N. Y., 10-15.

DARKEST AMERICA (John W. Vogel, prop. and mgr.): New York city Dec. 27-Jan 1, Huntington, W. Va., 3, Ashland, Ky., 4, Maysville 5, Paris 6, Winchester 7, Frankfort 8.

DANIEL A. KELLY (T. H. Dobson, mgr.): Dyersburg, Tenn., Dec. 27-29, Jackson 30-Jan. 1.

DANIEL RYAN: Sandusky, O., Dec. 27-Jan. 1.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Coldwater, Mich., Dec. 29, Lansing 30, Flint 31, Bay City Jan. 1, E. Saginaw 2, Big Rapids 3, Muskegon 4, Grand Rapids 5-7, Chicago, Ill., 9-22.

DE TOURNEY AND LAWRENCE (E. G. Hinebaugh, mgr.): Little Falls, Minn., Dec. 27-29, Brainerd 30-Jan. 1, Cloquet 3-5, Ashland, Wis., 6-8, Washburn 10, Hayward 11, Rice Lake 12, Banon 13, Shell Lakes 14, Cumberland 15.

DOWN IN DIXIE (Davis & Keogh, mgrs.): Detroit, Mich., Dec. 27-Jan. 1.

DRUMMER IN NEW YORK (Ed F. Jerome, prop. and mgr.): Port Jervis, N. Y., Dec. 28, Monticello 29, Goshen 30, Newburg 31, West Point Jan. 1.

EDNA PAIGE: Garden City, Kan., Dec. 27-Jan. 1, La Junta, Col., 3-8, Trinidad 10-15.

EDWIN REDPATH (C. George Boice, mgr.): Conneaut, O., Jan. 1, Ravenna 3, Millersburg 4, Coshocton 5, New Vienna 6, Hillsboro 7, Lancaster 8.

E. H. SOTHERN (Dan Frohman, mgr.): Chicago, Ill., Dec. 20-Jan. 1.

ELDON COMEDIANS (G. Harris Eldon, mgr.): Franklin, Ind., Dec. 27-Jan. 1, Connorsville 3-8, Albany 10-15.

ELECTRICIAN (Blaney's): Chicago, Ill., Dec. 20-Jan. 1.

ELIHU R. SPENCER (James F. Peyton, bus.-mgr.): Charleston, Ill., Dec. 28, Taylorsville 31, Pana Jan. 1, Carlinsville 3, Belleville 4, 5, Mt. Sterling 7, Macomb 8, Galesburg 10, 11, La Salle 12, Peru 13, Ottawa 14, Aurora 15.

ELROY STOCK (Edwin Elroy, mgr.): Meadville, Pa., Dec. 27-Jan. 1, New Castle 3-8, Franklin 10-15.

EMMA SARDOU: Altoona, Pa., Dec. 27-Jan. 1, Irwin 3-5, Greensburg 6-8, East Liverpool, O., 10-15.

EMPIRE STOCK COMEDY (Blaisdell and Brown, mgrs.): Montpelier, Ind., Dec. 27-Jan. 1.

EMPIRE THEATRE (Chas. Frohman, mgr.): Brooklyn, N. Y., Dec. 20-Jan. 1.

E. S. WILLARD: Philadelphia, Pa., Dec. 20-Jan. 1, Baltimore, Md., 3-8, Washington, D. C., 10-15.

FERRIS COMEDIANS (Dick Ferris, mgr.): Mankato, Minn., Dec. 27-January 1, Ft. Dodge, Ia., 3-8.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): St. Louis, Mo., Dec. 27-Jan. 1.

FANNY DAVENPORT (Ben Stern, mgr.): Washington, D. C., Dec. 27-Jan. 1.

FANNY RICE (Geo. W. Purdy, mgr.): Detroit, Mich., Dec. 27-Jan. 1.

FAST MAIL (Lincoln J. Carter, prop.; R. G. Guptell, mgr.): New York city Dec. 27-Jan. 1, Brooklyn, N. Y., 3-8.

FAUST (Morrison's: Edw. J. Abram, mgr.): Wilkes-Barre, Pa., Dec. 27-29, Scranton 30-Jan. 1.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Cortland, N. Y., Dec. 27-Jan. 1.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.; R. E. French, mgr.): Griffin, Ga., Dec. 20-29, Athens 30-Jan. 1, Atlanta 3-8, Montgomery, Ala., 10-22.

GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): New Whatcom, Wash., Dec. 28, Vancouver, B. C., 29, Nanaimo 30, Wellington 31, Victoria Jan. 1, Seattle, Wash., 2-7, Tacoma 9-15.

GAY NEW YORKER: Montreal, Can., Dec. 27-Jan. 1, Toronto 3-8.

GIBSON-O'MEARA (Basil McHenry, mgr.): Ottawa, Ill., Dec. 28, Kankakee Jan. 1.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Chicago, Ill., Dec. 27-Jan. 1.

GO-WON-GO-MOHAWK: Chicago, Ill., Dec. 27-Jan. 1.

GRAHAM EARLE (C. H. Rossham, mgr.): Sedalia, Mo., Dec. 27-Jan. 1.

GREAT DIAMOND ROBBERY (David Peyser, mgr.): New York city Dec. 27-Jan. 1.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Boston, Mass., Dec. 27-Jan. 1.

GUILTY MOTHER (Jas. H. Wallick, mgr.): Wilmington, Del., Dec. 27, Reading, Pa., 28, 29, Paterson, N. J., 30-Jan. 1.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Fall River, Mass., Dec. 31, Jan. 1.

HANDS ACROSS THE SEA (Harry Leon, mgr.): Attleboro, Mass., Dec. 28, Marlborough 29.

HAPPY LITTLE HOME (Geo. W. Monroe; Robert B. Monroe, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 1, Boston, Mass., 10-15.

HARBOR LIGHTS: Boston, Mass., Dec. 27-Jan. 1.

HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.; F. C. Walton, mgr.): Ft. Madison, Ia., Dec. 28, Keokuk 29, Hannibal, Mo., 30, Jacksonville, Ill., 31, Decatur Jan. 1, So. Chicago 2, Joliet 3, Elgin Aurora 5, La Salle 7, Streator 8, Michigan City, Ind., 10, So. Bend 11, Plymouth 12, Logansport 13, Peru 14, Kokomo 16.

HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.; Jay Simms, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 1, Bridgeton, N. J., 3, Atlantic City 4, Red Bank 5, Asbury Park 6, Plainfield 7, Elizabeth 8, New York city 10-15.

HEART OF CHICAGO (Western: Lincoln J. Carter, prop.; J. B. Hogan, mgr.): What Cheer, Ia., Dec. 28, Oskaloosa 29, Des Moines 30-Jan. 1, Omaha, Neb., 2-5, Council Bluffs, Ia., 6, Missouri Valley 7, Sioux City 8.

HEARTSEASE (Henry Miller): Pittsburg, Pa., Dec. 27-Jan. 1.

HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Chicago, Ill., Dec. 26-Jan. 1, Indianapolis, Ind., 3-5, Louisville, Ky., 6-8, Toledo, O., 10-12, Columbus 13-15.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): New York city Dec. 27-Jan. 1, Brooklyn, N. Y., 3-8, Philadelphia, Pa., 10-15.

HENSHAW AND TEN BROECK: Richmond, Va., Dec. 28, 29, Lynchburg 30, Bristol, Tenn., 31, Knoxville Jan. 1.

HIMMELEIN IDEALS (John Himmelein, mgr.): Reading, Pa., Dec. 25-Jan. 8, Pottsville 10-15.

HIRED GIRL (Chas. E. Blaney, prop.; Hollis E. Cooley, mgr.): Philadelphia, Pa., Dec. 27-Jan. 1.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): Philadelphia, Pa., Dec. 27-Jan 1, Baltimore, Md., 3-8, Washington, D. C., 10-15.

HOGAN'S ALLEY (Peter Rice, mgr.): Memphis, Tenn., Dec. 29-Jan. 1, Hot Springs, Ark., 3, Little Rock 4, Pine Bluff 5, Paris, Tex., 6, Dallas 7, Corsicana 8, Dennison 10, Sherman 11, Terrill 12, Navastota 13, Bryan 14, Benham 15.

HOLMES AND WOLFORD: Galveston, Tex., Dec. 26-28.

HOYT COMEDY: Tuscola, Ill., Dec. 27-Jan. 1.

HUMAN HEARTS (J. E. Caven, mgr.): Memphis, Tenn., Dec. 27-29.

HUMANITY (McCaull and Hall, mgrs.): Washington, D. C., Dec. 26-Jan. 1, Philadelphia, Pa., 3-8.

HYER COMEDY: Colchester, Ill., Dec. 28, Mt. Pleasant, Ia., 29, 30, Fairfield 31, Washington Jan. 1.

IN OLD KENTUCKY (Jacob Litt, mgr.): Kansas City, Mo., Dec. 27-Jan. 1.

IRVING FRENCH: Portland, Ind., Dec. 27-29, Elwood 30-Jan. 1.

JAMES A. HERNE (Shore Acres co.; William B. Gross, mgr.): Philadelphia, Pa., Dec. 27-Jan. 8, New York city 10-22.

JAMES J. CORBETT (Wm. B. Brady, mgr.): Cincinnati, O., Dec. 26-Jan. 1, Louisville, Ky., 2-8, St. Louis, Mo., 9-15.

JAMES O'NEILL (Wm. F. Connor, mgr.): Bristol, Tenn., Dec. 28, Knoxville 29, Chattanooga 30, Atlanta, Ga., 31, Jan. 1.

JESSIE MAE HALL: Muncie, Ind., Dec. 27-Jan. 1, Vincennes 3-8.

J. E. TOOLE (Edwin Jerome, mgr.): Pomeroy, O., Dec. 28, New Straitsville 29, Shawnee 30, Marion Jan. 1, Dayton 4.

JAY IN NEW YORK (Wm. Pennessy, mgr.): Wheeling, W. Va., Dec. 30-Jan. 1.

JOHN DREW (Chas. Frohman, mgr.): New York city Nov. 8-Jan. 1.

JOHN GRIFFITH: Bay City, Mich., Dec. 28, Saginaw 29, Port Huron 30, Petrolia, Can., 31, London Jan. 1.

JOLLY NIGHT (Edwin Travers, mgr.): Marshall, Tex., Dec. 29, Texarkana 29, Hot Springs, Ark., 30, Little Rock 31-Jan. 1.

JOSEPH GREENE (Frank Harriman, mgr.): Newburgh, N. Y., Dec. 27-Jan. 1, Danbury, Conn., 3-8, Morristown, Pa., 10-15.

JOSEPH MURPHY: Chicago, Ill., Jan. 3-15.

JULIA ARTHUR (Arthur Lewis, mgr.): Newark, N. J., Dec. 27-Jan. 1.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): New York city Jan. 3—indefinite.

KATIE ROONEY (A. C. Dorner, mgr.): Hartford, Conn., Dec. 27, 28, Stamford 29, Middletown, N. Y., 30, Carbondale, Pa., Jan. 1.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Peoria, Ill., Dec. 28, Galesburg 29, La Salle 30, Rockford 31, Madison, Wis., Jan. 1, Milwaukee 3-8, Minneapolis, Minn., 10-15.

KELLY AND RAYMOND COMEDY: Carbondale, Pa., Dec. 20-Jan. 1.

KEMPTON KOMEDY KO: Perry, O. T., Dec. 27-Jan. 1.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Hoboken, N. J., Dec. 27-Jan. 1, Meriden, Conn., 3-8.

LAST STROKE (Jacob Litt, mgr.): Cleveland, O., Dec. 27-Jan. 1.

LEWIS MORRISON (Edwin J. Abram, mgr.): Cairo, Ill., Dec. 28, Evansville, Ind., 29, Indianapolis 30-Jan. 1, Muncie 3, Dayton, O., 4, 5, Columbus 6-8, Zanesville 10, Findley 11, Sandusky 12, Mansfield 13, Tiffin 14, Lima 15.

LILLIAN LEWIS (L. Marston, mgr.): New Orleans, La., Dec. 27-Jan. 1.

LITTLE LORD FONTLEROY: South Framingham, Mass., Dec. 28, Westerly, R. I., 29, New London, Conn., 30, Mystic 31, Norwich Jan. 1, Putnam 3, Hartford 4, 5, New Haven 6-8.

LOST A BRIDE (H. D. Graham, mgr.): Greensboro, N. C., Dec. 28, Goldsboro 29, Raleigh 30, Charlotte 31, Columbia, S. C., Jan. 1, Savannah, Ga., 3, 4, Cordele, Ga., 5, Americus 6, Milledgeville 7, Athens 8, Atlanta 10, 11, Rome 12, Cleveland, Tenn., 13, Huntsville, Ala., 14, Decatur 15.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Los Angeles, Cal., Dec. 27-29, Pasadena 30, San Diego 31, Jan. 1.

LYCEUM STOCK (Dan Frohman, mgr.): New York city Nov. 23—indefinite.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Indianapolis, Ind., Dec. 27-Jan. 1.

MACAULEY-PATTON (Harry Levy, mgr.): Waynesburg, Pa., Dec. 27-Jan. 1.

MACHAN DRAMATIC: Wiaston, Can., Dec. 27-Jan. 1.

MAGGIE BREYER: Gosport, Ind., Dec. 27-Jan. 1.

MAN FROM MEXICO (Willie Collier; Smyth and Rice, mgrs.): Winona, Wis., Dec. 28, La Crosse 29, Milwaukee 30-Jan. 1, San Francisco, Cal., 10-15.

MANHATTAN STOCK (D. L. Boone, mgr.): Dallas, Tex., Dec. 27-Jan 1.

MARGARET MATHER (E. C. Whitney, mgr.): Portland, Me., Dec. 28, 29, Concord, N. H., 30, Nashua 31, Haverhill, Mass., Jan 1, Lynn 3, 4, Chelsea 5, Portsmouth, N. H., 6, Worcester, Mass., 7, 8.

MARKS BROTHERS: Minneapolis, Minn., Dec. 13-Jan. 11.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Derby, Conn., Dec. 27-Jan. 1, Trenton, N. J., 3-8, York, Pa., 10-15.

MAXAN AND SIGHTS: Pow Pow, Mich., Dec. 27-Jan. 1.

MCNULTY'S VISIT (Ferguson and Emerick; Geo. A. Chenet, mgr.): Berlin, Ont., Dec. 28, Goodrich 29, London 30, 31, St. Thomas Jan. 1.

MARKS 20TH CENTURY: Mt. Pleasant, Ia., Dec. 31, Ft. Madison Jan. 1.

MCGINTY THE SPORT: Battle Creek, Mich., Dec. 28, Lansing 29, Grand Rapids 30-Jan. 1.

MERRYMAKERS (Frank B. Rhodes, mgr.): Florence, S. C., Dec. 27-29, Wadesboro, N. C., 30-Jan. 1, Wilmington 3-8.

MIDNIGHT FLOOD (Eagan and Lederer, mgrs.) Gallenfield, O., Dec. 28, Wellston 29, Portsmouth 30, Cumberland, Md., Jan. 1.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Fitchburg, Mass., Dec. 27-Jan. 1, Glens Falls, N. Y., 3-8.

MILK WHITE FLAG (Thos. W. Ryley, mgr.): Oakland, Cal., Dec. 27, 28, San Jose 29, Los Angeles 30-Jan. 1, Tuscon, Ariz., 3, El Paso, Tex., 4, San Antonio 6, Austin 7, Ft. Worth 8, Dallas 10, Waco 11, Temple 12, Houston 13, Galveston 14, 15.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): Galveston, Tex., Dec. 27, 28, Houston 29, 30, San Antonio 31, Jan. 1.

MME. SANS GENE (Isaac Newton, mgr.): Nashville, Tenn., Dec. 29, 30, Memphis 31, Jan. 1.

MRS. FISKE (Chas. E. Power, mgr.): Washington, D. C., Dec. 27-Jan. 1, Elmira, N. Y., 3, Ithaca 4, Scranton, Pa., 5, Wilkes-Barre 6, Easton 7, Elizabeth, N. J., 8.

MURRAY AND MACK (Joe W. Spears, mgr.): Davenport, Ia., Dec. 26, Mt. Sterling, Ill., 27, Rockford 28, Rochelle 29, Aurora 30, Bloomington 31, Peoria Jan. 1.

MYSTERIOUS MR. BUGLE: Springfield, Mass., Dec. 28, Hartford, Conn., 29, Holyoke, Mass., 30, Albany, N. Y., Jan. 1, Lowell, Mass., 3, Lawrence 4, New Bedford 5, Providence, R. I., 6-8, Montreal, P. Q., 10-15.

NANCY HANKS: New York city Dec. 27-Jan 1.

NAT C. GOODWIN: New York city Oct. 18-Jan. 1.

NEILL STOCK: Columbus, O.—indefinite.

NEVER AGAIN (No. 1): New York city Dec. 27-Jan. 1.

NEVER AGAIN (No. 2): Raleigh, N. C., Dec. 28, Norfolk, Va., 29, Richmond 30, Wilmington, Del., 31, Trenton, N. J., Jan. 1.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): Beaumont, Tex., Dec. 28, Orange 29, McComb, Miss., 3, Brookhaven 4, Canton 7.

NORTHERN LIGHTS (Wm. Calder, mgr.): Grand Rapids, Mich., Dec. 27-29.

N. S. WOOD (F. Beresford, mgr.): Rochester, N. Y., Dec. 27-Jan. 1.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): Bradford, Pa., Dec. 31, Jan. 1, Meadville 2, Youngstown, O., 4-5, Wheeling, W. Va., 6-8, Gallipolis, O., 10, Chillicothe 11, Dayton 12-15.

ON THE BOWERY: Worcester, Mass., Dec. 27-Jan. 1.

ON THE YUKON (Sam Morris: Robert Fulgora, mgr.): Toledo, O., Dec. 26-29, Columbus 30-Jan. 1.

OTIS SKINNER (Joseph Buckley, mgr.): Bingham ton, Ala., Dec. 28, Atlanta, Ga., 29, 30, Savannah 31, Jan. 1.

OUT OF SIGHT (McGlynn and Magee, props. and mgrs.): Waterloo, N. Y., Dec. 29, Elmira 30, Hornellsville 31, Olean Jan. 1.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Dover, N. H., Dec. 28, Amesbury, Mass., 29, Ware 30, Springfield 31, Jan. 1, Holyoke 3, Northampton 4, Westfield 5, Pittsfield 6, Adams 7, No. Adams 8, Troy, N. Y., 10-12, Saratoga 13, Ballston Spa 14, Mechanicsville 15.

PEARSON STOCK (A. Y. Pearson, mgr.): Springfield, Mo., Dec. 27-Jan. 1, Joplin 3-8, St. Joseph 24-29.

POST MASTER'S CHILD (F. M. Sigourney, mgr.): Rochester, N. Y., Dec. 27-Jan. 1, Weedsport 3, Syracuse 4.

PRISONER OF ZENDA (Dan Frohman, mgr.): Hannibal, Mo., Dec. 28, Davenport, Ia., 29, Des Moines 30, Sioux City 31, Lincoln, Neb., Jan. 1, Omaha 3, 4, St. Joseph, Mo., 5, Kansas City 6-8, Atchison, Kan., 10, Topeka 11, Ft. Scott 12, Springfield, Mo., 13, Memphis 14, 15.

PUDD'NHEAD WILSON: Saginaw, Mich., Dec. 27, 28, Ann Arbor 29, Adrian 30, Battle Creek 31, Kalamazoo Jan. 1, Elkhart, Ind., 3.

RAILROAD TICKET (Blaney's: W. S. Butterfield, mgr.): Wilmington, Del., Jan. 1.

REAL WIDOW BROWN (A. Q. Scammon, mgr.): Trenton, N. J., Dec. 29, Elizabeth Jan. 1.

RICE COMEDIANS: Lowell, Mass., Dec. 27-Jan. 1, Newport, R. I., 3-8.

RICHARD MANSFIELD (A. M. Palmer, mgr.): Boston, Mass., Dec. 27-Jan. 1.

ROBERT MANTELL (M. W. Hanley, mgr.): Pittsburg, Pa., Dec. 27-Jan. 1.

ROYAL BOX (Chas. Coghlan: Liebler co., mgrs.): New York city Dec. 27-indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Meriden, Conn., Dec. 29-Jan. 1, Haverhill, Mass., 3-8, Chelsea 10-15.

SAXON SISTERS: Marseilles, Ill., Dec. 28, 29.

SECRET ENEMY (Liebler and Miner, mgrs.): Elizabeth, N. J., Jan. 1, New York city, 3-8.

SHALL WE FORGIVE HER: Buffalo, N. Y., Dec. 29-Jan. 1.

SHANNON OF THE SIXTH: New York city Jan. 3-8.

SHANTY TOWN: Des Monies, Ia., Dec. 28, 29.

SHORE ACRES (William B. Gross, mgr.): Athens, O., Dec. 28, Charleston, W. Va., 29, Huntington 30, Ironton, O., 31, Parkersburg, W. Va., Jan. 1, Chillicothe, O., 3, Circleville 4, Lancaster 5, Newark 6, Zanesville 7, Canal Dover 8, Akron 10, Mansfield 11, Tiffin 12, Tremont 13, Fostoria 14, Marion 15.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Joplin, Mo., Jan. 2, Pittsburg, Kan., 3, Columbus 4, Oswego 5, Chetopa 6, Coffeyville 7, Parsons 8, Independence 11, Eldorado 12, Winfield 14, Arkansas City 15.

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Rochester, N. Y., Dec. 27-29.

SMYTH AND RICE COMEDIANS: East Liverpool, O., Dec. 28, Wheeling, W. Va., 29, Parkersburg 30, Marietta, O., 31, Newark Jan. 1, Zanesville 3, Alliance 4, Canton 5, Akron 6, Meadville 7, Oil City 8, Erie 10, Jamestown 11, Warren 12, Titusville 13, Bradford 14, Ridgeway 15.

SMYTH AND RICE COMEDY: Knoxville, Tenn., Dec. 28, Roanoke, Va., 29, Norfolk 30, Richmond 31, Jan. 1, Washington, D. C., 3-8, New York city 10-22.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): St. Louis, Mo., Dec. 27-Jan. 1, Columbus, O., 3, 4, Toledo, 5, 6, Indianapolis, Ind., 7, 8, Milwaukee, Wis., 10-15.

SOUTHERN-PRICE: Green Cove Springs, Fla., Dec. 27-Jan. 1.

SOWING THE WIND: Cleveland, O., Dec. 27-Jan. 1.

SPAN OF LIFE (Wm. Calder, mgr.): Chicago, Ill., Dec. 27-Jan. 8, Louisville, Ky., 9-15.

SPEAR COMEDIANS: Saratoga, N. Y., Dec. 27-Jan. 1.

SPORTING DUCHESS (Frank L. Perley, mgr.): St. Louis, Mo., Dec. 27-Jan. 1.

STAG PARTY: Kokomo, Ind., Dec. 29-Jan. 1.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Herkimer, N. Y., Dec. 28, Rome 29, Syracuse 30-Jan. 1, Baltimore, Md., 3-8.

STRAIGHT FROM THE HEART (Harry St. Ormond, mgr.): Newark, N. J., Dec. 27-Jan. 1.

STRANGER IN NEW YORK (No. 1: Hoyt and McKee, mgrs.): New York city Sept. 13-Jan. 1.

STRANGER IN NEW YORK (No. 2): Cleveland, O., Dec. 27-Jan. 1.

STUART ROBSON (D. V. Arthur, mgr.): San Francisco, Cal., Dec. 27-Jan. 8.

STUTZ THEATRE: Manti, Utah, Dec. 27-Jan. 1, Gunnison 3-5, Salina 6-8.

SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Philadelphia, Pa., Dec. 27-Jan. 1, Washington, D. C., 3-8, Wilmington, Del., 10, Westchester, Pa., 11, Lebanon 12, Mahanoy City 13, Hazleton 14, Wilkes-Barre 15.

SWEET MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city Nov. 15- indefinite.

TELEPHONE GIRL (Lederer and Co.): New York city Dec. 27—indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Denver Col., Dec. 26-Jan. 1.

THE DAZZLER (John F. Cosgrove, mgr.): Waco, Tex., 28, San Antonio 29, Austin 30, Houston 31, Galveston Jan. 1, Shreveport, La., 3, Jackson, Miss., 4, Meridian 5, Mobile, Ala., 6-8, Birmingham 10, Chattanooga, Tenn., 11, Atlanta 12, 13, Augusta 14, Macon 15.

THE FOUNDLING (Cissy Fitzgerald: W. A. McConnell, mgr.): Buffalo, N. Y., Dec. 21-29, Warren, Pa., 30, Jamestown 31, Erie Jan. 1.

THE GIBNEYS (Morgan Gibney, mgr.): Beaver Falls, Pa., Dec. 27-Jan. 1, Steubenville, O., 3-8.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.): Yonkers, N. Y., Jan. 1, New Haven, Conn., 3-5, So. Norwalk 6, Peekskill, N. Y., 7, Kingston 8, Hudson 10, Amsterdam 11, Little Falls 12, Ilion 13, Utica 14, 15.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Chicago, Ill., Dec. 20-Jan. 1, St. Louis, Mo., 2-8, Buffalo, N. Y., 10-15.

THE SPOONERS (Edna May, Cecil: B. S. Spooner, mgr.): Chester, Pa., Dec. 27-Jan. 1.

THE WESTERNER (A. Milo Bennett, mgr.): St. Louis, Mo., Dec. 26-Jan. 1, East St. Louis, Ill., 2, Alton 3, Jacksonville 4, Effingham 5.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Rochester, N. Y., Dec. 27-Jan. 1, Auburn 3, Baltimore, Md., 10-15.

THOMAS W. KEENE (Chas. B. Hanford, mgr.): Indianapolis, Ind., Dec. 27-29, Columbus, O., 30-Jan. 1.

TIM MURPHY: Hot Springs, Ark., Dec. 29.

TOMMY SHEARER (Earl Burgess, mgr.): Ashland, Pa., Dec. 27-Jan. 1.

TORNADO (Northern: Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Waterville, Me., Dec. 28, Bath 29, Portsmouth, N. H., 30, Lawrence, Mass., 31, Jan. 1, Lowell 3-5, Nashua, N. H., 6, Newburyport, Mass., 7, Exeter, N. H., 8, Lynn, Mass., 10, 11, Brockton 12, Taunton 13, Fall River 14, 15.

TRACKED BY A NEWSPAPER (Morris Goldfon, prop. and mgr.): Johnstown, Pa., Jan. 1, Altoona 2.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Jersey City, N. J., Dec. 27-Jan. 1, Newark 3-8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Newburyport, Mass., Dec. 27-Jan. 1, Dover, N. H., 3-8, Portsmouth 10-15.

UNCLE HIRAM (W. H. Miller and Co., mgrs.): Petersburg, Ill., Dec. 28.

UNCLE JOSH SPRUCEBY: Arkadelphia, Ark., Dec. 28, Texarkana, Tex., 29, Bonham 30, Paris 31.

UNCLE TOM'S CABIN (Al. W. Martin's): Hornellsville, N. Y., Dec. 28, Olean 29, Bradford, Pa., 30, Wellsville, N. Y., 31, Jamestown Jan. 1.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Bath, N. Y., Dec. 28, Lock Haven, Pa., 30, Wellsboro 31, Binghamton, N. Y., Jan. 1.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Bridgeport, Conn., Dec. 28, New Haven 29, 30, Northampton, Mass., Jan. 1, Hartford, Conn., 3, 4, Holyoke, Mass., 5, Greenfield 6, Athol 7, Gardner 8, Leominster 10, Fitchburg 11, Nashua, N. H., 12, Concord 13, Manchester 14, Lewiston, Me., 15.

UNDER THE DOME (Western: Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Duluth, Minn., Dec. 31, West Superior, Wis., Jan. 1, Crookston, Minn., 3, Winnipeg, Man., 4, 5, Grand Forks, N. D., 6, Fargo 7, Jamestown 8, Billings, Mont., 10, Livingston 11, Bozeman 12, Butte 13-15.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Pittsburg, Pa., Dec. 27-Jan. 1, Buffalo, N. Y., 3-8, Detroit, Mich., 10-22.

UNDER THE RED ROBE: Detroit, Mich., Dec. 27-Jan. 1.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Jackson, O., Dec. 27-Jan. 1, Ironton 3-8, Portsmouth 10-15.

WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Indianapolis, Ind., Dec. 31, Jan. 1.

WADE COMEDIANS: Bedford, Ia., Dec. 27, 28, Clarinda 29-Jan. 1.

WAITE COMEDY (Eastern: C. L. Elliott, mgr.): Lynn, Mass., Dec. 20-Jan. 1, Salem 3-8, Lawrence, Mass., 10-22.

WAITE COMEDY (Western; D. H. Woods, mgr.): Harrisburg, Pa., Dec. 20-Jan. 1, Wilkes-Barre 3-15.

WALKER WHITESIDE (Mason Mitchell, mgr.): Nashville, Tenn., Dec. 27, 28.

WARD AND VOKES (E. D. Stair, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 1, New York city 3-8.

WARD OF FRANCE: New York city Dec. 13—indefinite.

WARNER COMEDY (Ben R. Warner, mgr.): Emporia, Kan., Dec. 27-Jan. 1.

WEBB COMEDIANS (H. L. Webb, prop. and mg

BLACK CROOK BURLESQUE: Newark, N. J., Dec. 27-Jan. 1.
BOB FITZSIMMONS (Martin Julian, mgr.): Chicago, Ill., Dec. 19-Jan. 1.
BOHEMIAN BURLESQUERS: Lynn, Mass., Dec. 30-Jan. 1.
CASINO OPERATIC BURLESQUE: Philadelphia, Pa., Dec. 27-Jan. 1.
CITY CLUB (Misco's): Philadelphia, Pa., Dec. 27-Jan. 1.
CITY SPORTS: Lynn, Mass., Dec. 27-29.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Boston, Mass., Dec. 27-Jan. 1.
HOPKINS' TRANS-OCEANICS (Western): Cincinnati, O., Dec. 27-Jan. 1.
HOPKINS' TRANS-OCEANICS (Eastern): Toronto, Can., Dec. 27-Jan. 1.
IRWIN BROTHERS: New York city Dec. 27-Jan. 1.
JOHN L. SULLIVAN (W. H. Sherwood, mgr.): Buffalo, N. Y., Dec. 27-Jan. 1.
KNICKERBOCKERS: Fall River, Mass., Dec. 30-Jan. 1.
LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Detroit, Mich., Dec. 27-Jan. 1.
MANHATTAN CLUB: Albany, N. Y., Dec. 27-Jan. 1.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Indianapolis, Ind., Dec. 26-Jan. 1, Detroit, Mich., 2-8, Chicago, Ill., 9-15.
MERRY WIDOWS: Paterson, N. J., Dec. 27-29.
MISS NEW YORK, JR.: Jersey City, N. J., Dec. 27-Jan. 1.
MOULIN ROUGE: Brooklyn, N. Y., Dec. 27-Jan. 1.
NIGHT OWLS: Providence, R. I., Dec. 27-Jan. 1.
NOVELTIES: Kansas City, Mo., Dec. 27-Jan. 1.
OCTOROONS (John W. Isham, mgr.): Louisville, Ky., Dec. 27-Jan. 1, Cincinnati, O., 3-8.
PARIS BEAUTIES (No. 1: Ed F. Jerome, prop. and mgr.): Bedford, Mass., Dec. 27, 28, Lowell 29, 30, Pitchburg Jan. 1, Greenfield 3, 4, No. Adams 5, 6.
PARIS BEAUTIES (No. 2: Ed F. Jerome, prop. and mgr.): La Porte, Pa., Dec. 27, 28, Towanda 29-31, Tunkhannock Jan. 1, Scranton 3-5, Wilkes-Barre 6, 7.
PARIS GOLF CLUB (B. Ed F. Jerome, prop. and mgr.): Reading, Pa., Dec. 27-29, Pottstown 30, 31, Morristown, N. J., Jan. 1, Doylestown 3.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., Dec. 27-Jan. 1, Newark, N. J., 3-8.
REILLY AND WOOD: St. Louis, Mo., Dec. 27-Jan. 1.
RICE AND BARTON: New York city Dec. 27-Jan. 1.
ROBIN HOOD, JR., BURLESQUE (Edwin Clifford, mgr.): Chicago, Ill., Dec. 26-Jan. 1, Peoria 2-5, Bloomington 6-8.
ROSE HILL: Hartford, Conn., Dec. 28-30, Winsted Jan. 1, New York city 3-8, Philadelphia, Pa., 10-15.
ROSSOW MIDGETS: Newark, N. J., Dec. 27-Jan. 1.
RUSSELL BROS.: Washington, D. C., Dec. 27-Jan. 1.
STEVE BRODIE (Gus Hill, prop.): Cleveland, O., Dec. 27-Jan. 1.
TENDERLOIN BURLESQUE: Easton, Pa., Dec. 27-29.
TWIN KINGS (Robb and Wood, mgrs.): Buffalo, N. Y., Dec. 30-Jan. 1.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Boston, Mass., Dec. 27-Jan. 1, New York 3-8, Pittsburg, Pa., 10-15.
VAUDEVILLE CLUB (Weber and Fields): Chicago, Ill., Dec. 27-Jan. 1.
VENETIAN BURLESQUERS: New York city Dec. 27-Jan. 1.
VESTA TILLEY: Baltimore, Md., Dec. 27-Jan. 1.
WATSON SISTERS: Brooklyn, N. Y., Dec. 27-Jan. 1.
WILLIAMS' OWN: Cincinnati, O., Dec. 26-Jan. 1, Chicago, Ill., 2-22.
WHITE CROOK: Troy, N. Y., Dec. 27-Jan. 1.
WOOD SISTERS BURLESQUE: Lebanon, Pa., Dec. 27-29, Norristown 30-Jan. 1, Brooklyn, N. Y., 3-8.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Metropolis, Ill., Dec. 28, Paducah, Ky., 29.
AL. G. FIELD MINSTRELS (White): Toledo, O., Dec. 29, Canton 31.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
FIELDS AND HANSON: Eatonton, Ga., Dec. 28, Athens 30, Atlanta 31, Jan. 1.
GORTON MINSTRELS (Chas. H. Larkin, mgr.): Newport News, Va., Dec. 28, Tarboro, N. C., 29, Rocky Mount 30, Wilson 31, Goldsboro Jan. 1, New Berne 3.
GUY BROTHERS (G. R. Guy, mgr.): Canal Dover, O., Dec. 30, Steubenville 31, East Liverpool Jan. 1, Beaver Falls, Pa., 3, Canonsburg 4, Waynesburg 5.
HI HENRY: Athol, Mass., Dec. 28, Greenfield 29, No. Adams 30, Bennington, Vt., 31, Saratoga, N. Y., Jan. 1, Schenectady 3, Syracuse 5.
RICHARDS, PRINGLE, RUSCO AND HOLLAND (O. E. Richards, prop.; W. A. Rusco, mgr.): Franklin, La., Dec. 28, New Iberia 29, Lake Charles 30, Beaumont, Tex., 31, Houston Jan. 1, Galveston 3, Seguin 4, San Antonio 5, San Marcos 6, Austin 7, Waco 8.
WASHBURN MINSTRELS: York, Pa., Dec. 28, Lancaster 29, Coalsville 30, Royersford 31, West Chester Jan. 1, Chester 3.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Worcester, Mass., Dec. 28-30, Hubbardson 31, Jan. 1.
CEBORNE (Hypnotist; John A. Fullwood, mgr.): Kingston, N. Y., Dec. 27-Jan. 1, Albany 3-8.
ELI PERKINS: Santa Fe, N. M., Dec. 28, Albuquerque 29, Silver City 30, Raton Jan. 1, Salida, Col., 30.
KELLAR (Dudley McAdow, mgr.): Aurora, Ill., Dec. 28, Joliet 29, Pullman 30, Elgin 31, Rockford Jan. 1.
NASHVILLE STUDENTS: Muscogee, I. T., Dec. 28.
THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Asheville, N. C., Dec. 27-Jan. 1, Spartanburg, S. C., 3-8, Athens, Ga., 10-15.
THE BOONES (Hypnotists; Edwin Boone, mgr.): Cincinnati, O., Dec. 26-Jan. 1.
THE HERRMANNS: New Orleans, La., Dec. 27-Jan. 1.
THE SAGES (A. B. McDole, mgr.): Baltimore, Md., Jan. 8-15.

CORRESPONDENCE

[Received too late for classification.]

ALABAMA.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Robert Downing Jan. 1.==THEATRE (S. E. Hirscher and Brother, managers): Lillian Lewis presented For Liberty and Love to poor business 23. Otis Skinner 25.

ANNISTON.—NOBLE STREET THEATRE (Frank Connelly, manager): Peters and Green Comedy co. 13-17 to crowded houses; best popular price co. ever here.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Governor Bob Taylor 7; large audience. Weidmann's Comedians 13-15; good performances; fair houses. Alabama Minstrels 29.

PINE BLUFF.—OPERA HOUSE (Atkinson and Lenyard, managers): Hoyt's Comedy co. 13-18; full houses, giving satisfaction.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Tennessee's Partner 21. Stuart Robson 22.

CONNECTICUT.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Casino Operatic Burlesquers 20 delighted a packed house. The Pay Train 21; light business; performance fair. Kate Claxton Jan. 5. Night Owls 8.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): House opened with Wilbur-Kirwin Opera co. 20-25 to large audiences; performances good; audiences pleased. Joshua Simpkins Jan. 1. Edwin Travers 10. Gorton's Minstrels 25. A Milk White Flag 29.==ITEM: The Auditorium has undergone extensive improvements during the Summer. The house will be under the management of John N. Phillips, an experienced theatrical man, who for the past eleven years has been connected with G. E. Lothrop in Boston, Mass.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (F. L. Zehrung, manager): A Southern Romance 17 was well received by a fair audience. The Heart of Chicago 18; top-heavy house; good production. W. S. Hart co. 20-22 to fair business only; plays well presented. Mrs. Fiske 23. The Prisoner of Zenda 25. Kellar 27. A Coat of Many Colors 28. Courted Into Court 29. The Bostonians 31. Murray and Mack Jan. 1. Shanty Town 3. Banda Rossa 5. The Sporting Duchess 6.==AUDITORIUM (A. R. Waterman, lessee and manager): Uncle Hiram 22-25. The Burglar 28.==ITEMS: A Southern Romance co. laid off here till 22.—The Heart of Chicago co. spent the week of 21 here.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): A Boy Wanted 17; large house; opinion divided on performance. Murray and Mack in Finnigan's Courtship 22; good and pleased audience.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Hogan's Alley 27. Three Guardsmen Jan. 1.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Flints, hypnotists, gave satisfaction to good business 13-18. Holden Comedy co. No. 1 opened for a week 20 to good business.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwill, manager): The Span of Life 25. The Burglar 31, Jan. 1. For Fair Virginia 7, 8.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): W. S. Hart 30, 31==ITEMS: R. V. Prosser, of Al. G. Field's Minstrels, spent week of 20 here with his family.—Calder's Span of Life is resting week of 20 at Chicago.—W. O. Edmunds, formerly of A Paper City co., has assumed the management of Wood and Ward in Two Merry Tramps. Manager Edmunds expects great results from his attraction.—W. J. Sully, of The Span of Life, will spend Jan. 10 with friends in this city.—The local lodge of Elks will shortly give their annual minstrel performance.—Business Manager J. B. Beard, of the Lyceum, has resigned. His successor has not been appointed.

IOWA.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Nellie McHenry in A Night in New York 14; fair business. Alabama 19; fair attendance. Si Plunkard 25.==ITEM: Ed F. Cogley, of this city, left for Chicago 18 to join the Ole Olson co.

KANSAS.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Columbia Opera co. presented La Mascotte and Olivette 15, 16; fair business; entire satisfaction. A Breezy Time to crowded house 18.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Beach and Bowers' Minstrels 15 to good business; poor performance. The Burglar 20; excellent performance; fair house. The Streets of New York (local) 22. Cuban Gaiety Girls 27. A Breezy Time Jan. 1. A Trip to Chinatown 3.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Herrmann the Great co. 20. Creston Clarke 25.

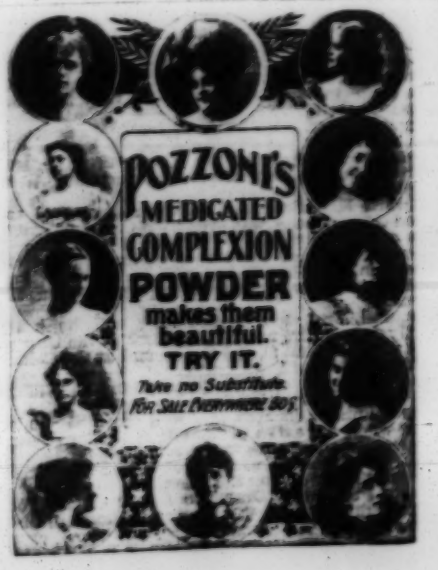
EVEN DIANA'S CHEEK

would be marred by tan or freckles or sunburn. But there *is* something new to use *against* the sun as well as under it, too—Solomon to the contrary notwithstanding. It's not hot and sticky, like gloves. It requires no constant attention, like veils. It's better than both, or either. It cools. It refreshes. It is delightful for the skin of face and neck and hands. It removes thoroughly, pleasantly, all those crimson shadows traced by the summer sun on tender suffering hands and face. It makes it possible for a woman to walk abroad at noon without being swaddled like a Turkish houri. It is called **Rose and Cucumber Jelly** and it is simpleness itself. With the sponge or towel applied night and morning—and sunburn and tan and freckles shall have no more terrors for you. Sold on all toilet counters. Ask your dealer for it. **Price, large bottle, 25c.**

WILLIAMSON & McPHAIL M'F'G CO., Detroit, Mich.

Your address on a postal will bring a free sample

Youthful Tint Mfg. Co., Rochester, N. Y.
Send 4c. postage for the Art of Making Up.



LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Jessie P.
Anderson, Ilah
Atkinson, Nance
Agnew, Clarisse
Annabelle
Allison, Lily
Burroughs, Marie
Bryerson, Mrs.
Bliss, Holbrook, Mrs.
Bloodgood, John, Mrs.
Barber, Anabel
Bidwell, Sylvia
Barlow, May
Black, Belle
Bonehill, Bessie
Balch, Ethel
Brandon, Ethel
Brooke, Francis
Britten, Minnie
Capanella, Madam
Comstock, Nellie
Crane, Marie C.
Cumley, Rena
Crawford, Bertie
Conserve, Sara
Campbell, Camille
Cherry Sisters
Constantine, Emily
Cartate-dt, Claudia
Clark, Rose
Cann, Don
De Grossy, Rosa
Depew, Freda
Dreux, Loraine
Davenport, Madge
De Dra, Sylvia
Dowling, Sadie H.
De France, Moorelen
Dustin, R. J.
Donaldson, Drew
DeSelon, Adelaide
Dereckson, Marie G
Deronne, Marie
Dale, M.
Dumlie, Mrs. Frank
Alens, Florence
Eddy, Mildred
Evans, Kathryne M.
Eddie, Jennie
Farra, Miss
Forbes, H. L.
Fyffe, Mabelle
Fraser, H. E., Mrs.
Fillmore, Nellie
Fallon, Julia
Flint, Marina
Fisher, Adee
Farrington, Adele
Farrance, Lulu
Glover, Julia
Galloway, Louise
Graves, Virginia
Green, Lillian
Gallatin, Alberta
Glover, Amelia
Gardner, Gussie
Gardner, Georgia
Granville, Nellie
Gray, Stella
Hibbard, Irene
Harcroft, Mrs. Geo.
Henrey, Ada
Haskell, Addie
Henderson, Mrs. G. L.
Harris, Cora
Hill, Cora
Hamilton, Leona
Hiller, Grace
Johnson, Geo.
Johnson, Sibyl
Johnson, Bertha
Jordan, Carina
Johnson, Blanche
Jordon, Evelyn
Knott, Adelbert
Kimball, Corrinne
Kinkadden, Maud A
Lowell, Helen
Lane, Agnes R.
Lammert, Edith
Lambert, Charlotte
Lee, Bessie
Lindon, E. E.
Lea, Minnie
Lassen, Letty
Langdon, Ada L.
Linstedt, Leona
Morrissey, Mrs. J. W.
Morgan, Helen
Mayfield, F.
McNish, Mrs. Frank
Morris, Cecile
McKenzie, Beatrice
Moore, Louise
Melba, Adm.
Merli, Madelaine
Marbury, Jane
Meek, Kate
Manning, Sadie
McCarthy, C. F.
Mackintosh, Louise
Maccari, Hilda
Marion, Leslie
Newman, J.
Newton, Elanor
Osborne, Mrs. Geo.
Olcott, Vera
Patte, Vivian
Palmer, Inda
Palmer, Agnes
Parcelvel, Isabelle
Pope, Edith
Pryor, Cora
Payne, Lydia
Richards, Ruth
Reilly, K. V.
Raymond, Nande
Rutherford, Mabel
Ralber, Clara
Rosmore, Dorothy
Russell, Laura
Rowland, Ellen
Rial, Louise
Strong, Alma
Stanfield, Leontine
Sanford, Carrie
Soule, Brownie
Stockwell, L. A., Mrs.
Sanford Sisters
Selby, Susie
Selters, Clara
Starr, Ruphie
Sutton, Lillian
Scott, Grayer
Scholl, Hattie
Saumber, Fred
Swift, Helen
Stokes, Emma
Selden, Raud
Tempis, Rose
Tracy, Helen
Tavary, Marie
Tuttle, Claire
Taylor, Bessie
Tyler, Mrs E. D.
Talbot, Edith
Traband, Nettie
Templeton, Lena
Voss, Hattie
Wellis, Gladys
Winslow, Kate W.
Welch, Mrs. Chas.
William, Jean
Wheeler, Berenice
White, Mrs. Peter
Wayne, Ada
Warner, Effie
Williams, Maud
Wyatt, Jessie
Westbrook, Bertha B.
Westbrooke, Alice L.
Williams, Mrs. F. E
Wyatt, Jessie
Wood, May S.
Washburn Sisters.
Wolford, Mrs. Arnold
Young, Fannie
Yeamans, Mrs.

MEN.

Armstrong, David W.
Adolphe Trio
Anderson, Malcolm
Agt, John Griffith
Bartlett, Sidney
Barlow, Chas.
Bernhard, John
Bassett, Chas. O.
Brennan, Matthew
Bellnap, E. S.
Barrington, Edwin
Brooks, Walter J.
Bowman & Young.
Brennan, G. M.
Brown, Sedley
Bennett & Horton.
Beall, A. B.
Bennett, C. Hugh
Bow, O.
Byrne, Chas. A.
Butch, Roy S.
Blande, W. F.
Busby, Barry C.
Beckwith, Wm. G.
Bernard, Harry
Burke, Mr.
Conley, Chas.
Carr, Herbert
Croxton, Frank
Collins, Phil E.
Campeau, Frank
Callaghan, C. E.
Canning, G. C.
Crompton, John
Courtleigh, W. F.
Clifton, W. F.
Creamer, T. P.
Cotton, Lincoln J.
Cooke, Chas. E.
Clinton, De Witt
Carleton, G. A.
Collins, Sam
Craighton, Mr.
Cohen, Gus.
Cunningham, A.
Carleton, Wm.
Cuyles, Howard
Calhahan, Jos.
Clarke, Payne
Curtis, Willard
Caldara, Orme
Cassady, Jas. J.
Callicotte, Clyde
Dracole, Harry
DuCoin, Frank
Darley, R. O.
Deming, Wm.
Dawley, J. L.
Demti, Lorne
Dennis, Will
Davis, Mark
Doyle, M. E.
Donnelly, H. G.
Drehle, Alvin
Drone, E. S.
DuBas, Fred
Danty, Chas.
Everett, Chas.
Earl, Harry
Emerson, W. B.
Emerick, Geo.
Ellsworth, Mark
Esterbrook, F.
Elurid, Gordon
Emmett, B. E.
Evanham, J. B.
Fox, Franklin
Franklin, Jos.
Fisher, Emil
Freeman, Maurice
Fitzgerald, Owen S
Fields, Geo. H.
Frew, Chas.
Fitzpatrick, Stephen
Ferry, Edw.
Fuller, Bart H.
Fay, Jos.
Felson, Al. H.
Ferris & Trevanion
Farrington, Ross.
Frankel, J. W.
Foreman, Grant
Furness, R. A.
Graham, Harold
Guille, Monsieur
Guston, Henri
George, J. Ed.
Gran, Robert
Green, Wm.
Gorman, W. E.
Glassford, Andrew
Gracie, Wm. B.
Graethory, Richard
Gallaher, G. W.
Gershman, Louis
Gruber, Geo.
Germain, Revel
Gillespie, Ed.
Hill, Geo. A.
Hillyers, E. A.
Haig, Alex.
Hetherton, Harry
Hill, A. B.
Halstead, Jessie
Hinrichs, G.
Hunt, Jay
Hallett, H. J.
Hodgson, Jess
Harpstrite, J. W.
Hoffman, Earnest
Harrigan, Ed.
Harrison, Mr.
Healy, Wm.
Hoffman, Harry
Hyde, Chas. G.
Henneberg, O. G.
Hilliard, N. H.
Hayden, Frederic
Haines, Louis
Hunt, Wm.
Hastings & Wright
Hatlen, Fred.
Henley, E. J.
Hart, Lee
Hawkins, Newton D.
Hanulton, W.
Harley, D.
Hoddy, Lou P.
Hunting, Percy
Hague, Alex.
Hoover, J. R.
Howe & Edwards
Harbour, Fred P.
Holt, Mr.
Hart, A.
Irving, Phil
Jordan, Tom H.
Krackoniser, Emily
Kelly, James A.
King, Everet
Kusell, Julo
Krafft, Otto
Klein, Martin
Kosker, Paul
Kennedy, James H.
Keer, Harry N.
Kunkel, Geo.
Lane, John
Liesegang, Adol.
Labadie, Francis
Loraine, Percy
Lake, Warren B.
Lyons, D. A.
LaMotte, Ira J.
Legge, Clayton
LeClare, Geo.
Lalley, Louis
Leahy, Mr.
Lyons, E. J.
Losse, Frank
Mason, John
Mgr. Gibney Gordon Co.
Manley, Chas.
Middleton, Taylor
Mgr. Heasey Sisters.
Morrissey, James W.
Murray, J. K.
Moore, Raymond
McCabe, Thos. F.
Morton, Michael
Morse, Frank F.
Maxwell, W. J.
Marion, Jas. J.
Major, E. M.
Massett, Stephens
Murray, T. A.
Mgr. McCarthy's Mishaps
Murphy, J. A.
Moore, Eugene
Mourer, Fred
Murray, Frank A.
McConnell, J. S.
Martin, Willis P.
Malline, J. C.
Mgr. Corrinne Co.
Matthews, F. H.
Murray, H. M.
Morris & Daniels
McArdle, E. A.
Millward, H. S.
Mason, E. R.
Murphy, John D.
Mgr. Wm. Barry
Maas, Edw. J.
Norcross, Frank
Newell, Arthur
Nanero, Fredtjof
Nuckols, Chas.
Nekel, A. J.
Overton, Chas.
Osborne, Geo.
Ormonde, Eugene.
Olmstead, Geo. C.
Oliver, Henry
Pisani, Peter J.
Potter, Paul
Poland, Ed
Piper, T.
Paul, Howard
Parker, Ted
Peters, John L.
Paxton, Geo.
Packard, Dan
Palmer, John F.
Boyer, Dave
Parker, E.
Phillips, I. H.
Riddell, Syrus
Ryan, J. Chas.
Rigley, Arthur
Raymond, Richard
Russell, Fred
Russell, Chas. W.
Russell, Harold
Rose, E. E.
Riggs, Chas.
Rooney, Pat, Jr.
Reed, H. E.
Rainger, F. M.
Rohn, Oscar
Roudlove, Jas. D.
Rowe, Harry E.
Robinson, A. G.
Rich & Meader
Robert, J. K.
Roe, C. J. W.
Riddle, Albert
Seabrooke, Thos.
Small, Frank
Simms, W.
Stetson, E. T.
St. James, Billy
Stanley, Clyde
Stapelton, John
Stewart, Ed. C.
Saumber, Fred
Swift, Helen
Sayre, T. H.
Stevens, Raymond
Spencer, Willard
Sullivan, Ed. P.
Smith, Percy
Savis, Frank
Smith, F. W.
Scott, F. C.
Surkes, Frank
St. Claire, Ralston
Stage Mgr. Brand of Cain Co.
Stage Mgr. Wilson Dramatic Co.
Sandow, Eugene
Steiger, Julius
Simpson, Allen
Sturges, J.
Slasher, John
Sullivan, John T.
Sweatman, Harry
Scosta, Frank
Sheppard, Burt
Stewart, James
Tryon, Harry S.
Tyler, Jos.
Thall, Sam
Temple, Ed
Thompson, J. F.
Toobish, Walter
Tressl, Jos.
Thropp, Frank
Tanery, Harry
Torrance, Geo.
Townsend, Harry B.
Venable, Chas.
Volker, W. H., Jr.
Webber, W.
Waldron, Chas.
Welch, J. O.
Wilson, Sir Francis
Williams, Gus
Walker, M.
Wade, Ed.
Wels, W. M.
Whitney & Blaney
Wheelan, Alfred C.
Williams, Mr.
West, John
Wills, T. H.
Wolfe, Harrison J.
Webster, John
Wider, Albert
Wygnate, Chas.
Wiley, L. A.
Wayne, Chas.
Wight, Billard
Woolworth, Lel A.
Wilson, G.
Woelber, Henry
Wekon, Floyd
Weyd, Ed. F.
Wilson, Kit D.
Ward, Henry
Walters, C. M.
Wade, F. A.
Young, Harry
Yearance, Frank L.
Zimmerman, Chas.

RHEA'S NEW PLAY,

The most powerful Napoleonic drama ever written,

THE EMPRESS

JOSEPHINE . . RHEA
NAPOLEON . . WM. HARRIS

Received everywhere with the greatest enthusiasm and most intense interest.

FRANK L. GOODWIN, Manager,
Care Mirror office.

OPEN TIME in January, February and March for first-class one night or one week attractions. Address THE GRANDE, Baraboo, Wis.

Amelia Summerville Obesity Remedy.

Also good for Diabetes and Rheumatism.

No dieting necessary. Full directions on every box. Price $2.00 per box or three boxes for $5.00.

Amelia Summerville,
P. O. Box 282, N. Y. City, U. S. A.

$100,000.00

Paid to factory hands in Dunkirk, Ind. The Klondike of Indiana.

Todd Opera House,

Opening Jan. 1st. Send in your open time. S. R. O. guaranteed.

CHAS. W. TODD, Mgr.

NEW YORK THEATRES.

5TH AVENUE THEATRE BROADWAY AND 28TH ST.
EDWIN KNOWLES.....Manager.
The greatest hit of the year.
Mr. Charles Coghlan
In his New Romantic Play,
THE ROYAL BOX
By ALEXANDER DUMAS.
Adapted, Remodeled and Rewritten by Mr. COGHLAN.
Every evening at 8:20.
Matinee, Wednesday and Saturday, at 2.

DALY'S BROADWAY AND 30th ST.
Evenings 8:15. Matinees at 2.
Prices, 50c., $1, $1.50 and $2.
Special Holiday Production of George Edwardes' Fascinating Musical Comedy, The
GEISHA
Misses Nancy McIntosh, Virginia Earl, Helma Nelson, James Powers, Julius Steger, Augustus Cook.
Special Holiday Matinee Wednesday of Miss
ADA REHAN
As KATHERINE in TAMING THE SHREW.
Matinees Wednesday and Saturday.

BROADWAY THEATRE BROADWAY, COR. 41st STREET.
MR. ANDREW A. McCORMICK.....Manager
Broadway Theatre Opera Company.
Management ANDREW A. McCORMICK.
Presenting the Latest and Greatest Comic Opera Success
THE HIGHWAYMAN
Book by HARRY B. SMITH. Music by DeKOVEN.
Evening 8:15. Saturday Mat. at 2.

HERALD SQUARE THEATRE
CHAS. E. EVANS, Prop. W. D. MANN, Mangr.
Evenings 8:15. Mats. Wed. and Sat., 2:15.
RICE'S FRISKY NOVELTY
THE FRENCH MAID
Book by Basil Hood. Music by Walter Slaughter.
150th performance, Monday Jan. 31.

STAR THEATRE Broadway and 13th St.
Evenings at 8:15. Mats. Wed. & Sat. at 2:15.
FOR ONE WEEK ONLY,
JOE CAWTHORN and ELVIA CROX SEABROOKE
in the Musical Satire,
MISS PHILADELPHIA.
Next week—GAYEST MANHATTAN.

PEOPLE'S THEATRE, New York. A. H. SHELDON & CO., Lessees.
This week.—THE FAST MAIL.

B. F. KEITH'S NEW UNION SQUARE THEATRE
B. F. ALBEE, General Manager
J. AUSTIN FYNES, Resident Manager
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful since July 5, 1893.
BEST VAUDEVILLE IN NEW YORK.

KOSTER & BIAL'S 50c. ADMISSION.
ONLY MUSIC HALL IN AMERICA.
Unanimous Success.
Farewell Engagement **ANNA HELD.**
The Parisian Sensation. CHARMION.
KID McCOY, for one week only.

WEBER AND FIELDS' MUSIC HALL Mats. Wed. & Sat.
BIGGEST OF ALL SUCCESSES.
Pousse Cafe;
Or, THE WORST-BORN.
BESSIE CLAYTON in her famous dances.

PASTOR'S Continuous Performances, Daily from 12.30 to 11 P. M. 14th St. near 3d Av.
MISS JOHNSTONE BENNETT the original Jane, and MR. GEORGE W. LESLIE in A Quiet Evening at Home, Gus Williams, Lew Hawkins, Irene Franklin, Caulfield and Carleton, Ramza and Arno, Campbell and Reed, Vida Sheldon Allen and Delmore, Hawley and Leslie, Rochefort and May, Herbie and Algere, Tony Pastor.

AMERICAN 42d Street and 8th Avenue. Tel. 3147 38th Street.
Triumph of Opera in English!
CASTLE SQ. OPERA CO. (50 Artists)
In a sumptuously brilliant revival of
QUEEN'S LACE HANDKERCHIEF
Sat. Mat. 2, 25c., 50c. Wed. Mat. 25c. Evgs. 8:15.
ENTIRE lower floor 75c., 1st balcony 50c., 2d balcony 25c. Opera chairs and elevators.
Jan. 3—IL TROVATORE in English. Seats now ready.

TELEGRAPHIC NEWS

CHICAGO.

New Year's Wishes from the West—Lakeside Gossip—Hall's Ideas.

(Special to The Mirror.)

CHICAGO, Dec. 27.

The Merry Christmas season of 1897 is now one of our yesterdays, and we are at present preparing to wet our thumbs and turn over the new leaf of 1898—and I sincerely trust that for manager and for player the fresh volume will show a better table of contents. If I held the copyright on 1898, I should dedicate it to "The Poor Player," because I believe, as they say in Chimmie Fadden, that it is "up to him." Not that I have anything against the managers—for I love them all. But I think that once in a while the player should share with the man who has the proceeds of the "kitty."

Henry Dixey promises to be the legitimate successor of the lamented Herrmann. He and Madame Herrmann would make a great team. "Adonis" has pleased them wonderfully at the Great Northern, where he opened his second week to-night, and he works like a trooper. There is no reason why Dixey should not succeed in his new line, for he is handsome, graceful, deft and artistic. Moreover, his present entertainment thoroughly satisfies his audiences.

All of the theatres had splendid houses on the combination of Saturday and Christmas, but no one drew more money than our genial old friend Den Thompson, who packed McVicker's twice with The Old Homestead. And when McVicker's is packed on a double holiday it holds what an old college chum, Len Grover, would call "important money." Mr. Thompson began his second week to-night with a large audience.

It is not customary to hold court here on holidays, but I always give a "morning show" at the police court on Christmas, for the reason that in my district many of the citizens are in the habit of going out Christmas Eve and acquiring "yuletides" that demand the attention of a magistrate the next morning. I had the usual grist Saturday. One man was in for stealing a half-dozen pairs of socks, but as he was frank enough to confess that he stole them for the purpose of hanging them up, I let him go.

Mr. Sothern's new play, The Adventures of Lady Ursula, has made a great big hit at Hooley's and is filling Manager Towns' pretty house at every performance. Miss Harned does the best I have ever seen her do, and the company is seen to splendid advantage. This is the second week of the engagement.

The Christmas dinner of the Forty Club will take place to-morrow night at the Wellington and among those present will be E. H. Sothern, Henry Dixey, Roland Buckstone, Frank Mordaunt, C. P. Flockton, Denman Thompson, and others. The annual ladies' dinner will take place Jan. 24.

I do not know of a play or company that has made a better impression here in months than did A Cost of Many Colors, as given at the Columbia last week. Mr. Kelcey, Miss Shannon, Mr. Lemoyne, Mr. Lyons, and Mr. McRae form a combination equal to any "original New York cast," and they interpret Mrs. Ryley's play capitally. Their engagement was all too brief, and last night Mrs. Carter, with a very good company, returned for a "farewell" in The Heart of Maryland, opening to a big house.

Mr. Lemoyne, by the way, came here with a head full of ideas about our "hold-up men" and thieves, and he put up at the Great Northern, as it was the hotel nearest to the theatre. One night during the week Treasurer Harry Sommers, who knew of Mr. Lemoyne's fears, "fixed" the "copper on the beat" and had two supers meet the actor at the corner of the alley, and, at the point of two "property" guns, bid him throw up his hands. He did so and he also yelled for help. Had it been a clear night he could have been heard a mile. The stage doorkeeper rushed to Mr. Lemoyne's aid, scared the "robbers" off, and was given a dollar. During the balance of the engagement the actor slept in his dressing-room and had his meals sent in.

After three good weeks of The Girl from Paris the stage of the Grand Opera House has been given over to minstrelsy, and last night Primrose and West's big show was welcomed by a large audience. Chicago likes the minstrels once in a while, and P. and W. always have the best in that line to offer.

I cull the following gems from a recent correspondence with my railroad friend, "Punch" Wheeler, whose latest work will be out soon, if he can make satisfactory arrangements with the publisher: "An old friend of mine, named Mrs. Wheeler, has just sent me her regards for a Christmas gift. But what I wanted to tell you was that Billy Matthews, agent for the Banda Rossa, came in to-day and arranged for a railroad haul for ninety-seven musicians. Band, he said, of 125 pieces and more pieces than that if our train did not stay on the Lake Shore tracks. Our business is very good during the holidays. Lots of people going away to avoid giving presents. It pays to stay on a through train. My time is all filled until to-morrow morning at 5 o'clock. A repertoire man lost his cuffs off the train while coming from Toledo and wants me to leave at once, on train 22, and look them up, between White Pigeon and the Elkhart roundhouse, as I know the country well, having mended umbrellas on that circuit."

Donnelly and Girard did well in The Geezer at the Schiller last week, and yesterday afternoon Kirke La Shelle's Opera company gave an excellent performance of Daniels' old success, The Wizard of the Nile.

My old friend Frank Dullam, of the St. Louis *Post-Dispatch*, has sent me a star headline from the *Republic*, of that city, in which a teacher of theirs is referred to as "a modern Barney Fagin." Barney is here, but I have not shown him the article yet. When I do, I imagine that he will want to give the author of it the Dickens.

The Girl I Left Behind Me is the attraction for New Year's week at the Alhambra. Joseph Murphy will follow in The Kerry Gow. The printing of the first-named play recalls fond recollections. It depicts Will Morris as well as Sydney Armstrong, whose loss to the stage is fortunate Billy Smythe's gain.

Your Toledo correspondent sends me this unique notice from a local paper: "On account of the death of J. Hoffman, the raffle for the live bear, which was to occur Dec. 22 at his place, will be given at Gust. Hommell's restaurant the same day." Oh, death, where is thy sting? Oh, grave, where is thy victory?

Kerry Meagher is looking after the newly opened Havlin Theatre for Manager Hutton, and Pugilist Fitzsimmons and his company are drawing large houses there.

The Span of Life followed Northern Lights at the Academy of Music yesterday.

The college glee clubs are upon us. Carroll is at Central Music Hall Dec. 30 and Yale will be there Jan. 3.

All of the minor houses are offering excellent holiday attractions and are profiting thereby.

Well, best wishes for a happy and prosperous New Year.

"BUFF" HALL.

BOSTON.

Holiday Week at the Hub—Many Interesting Revivals—News.

(Special to The Mirror.)

BOSTON, Dec. 27.

There will be good attractions enough in town to bring the theatrical year of 1897 to a conspicuous finish. Theatregoers are not accustomed to think of seeing Richard Mansfield at the Hollis Street, for all his recent engagements have been played at other houses, but there was no question of the quality of the house which greeted him to-night when he opened an engagement limited to one week. The Devil's Disciple was the bill, and it might well run out the entire week, but the inevitable demand to make Beau Brummell, A Parisian Romance, and Dr. Jekyll and Mr. Hyde necessary in the course of the engagement, which promises to be the biggest that the Hollis Street has had this season.

Francis Wilson has been repeating his delightful performance of Half a King at the Tremont, and to-night he opened the second and last week of his engagement. He declares that these are the final performances of the opera in Boston, as he has a new production in preparation for next season. Meantime the old piece wears well, and the production is even more enjoyable than it was last season. Mr. Wilson can fairly claim to own Boston, and in Peter Lang, I. C. Miron, Lulu Glaser, and Celeste Wynne he has associates who capitally second his efforts.

The Belle of New York is back again in Boston for another engagement. It is at the Park with Dan Daly, Harry Davenport, George Schiller, Edna May, Marie George, and Paula Edwardes. The engagement is for a fortnight.

The Great Train Robbery opened a week's engagement at the Columbia to-night, and a packed house was the result. The company rested in Boston last week and the noble red men of the cast were much in evidence. They went to call on the Mayor, and he was re-elected the next day. They went to see the Governor and had time to shake hands with him before he left for Philadelphia. They visited every theatre in the city and attracted more attention than the performances.

Brother for Brother, that second cousin to Woman Against Woman so far as titles go, is the attraction at the Grand Opera House this week, and promises to have an even better time than it had when presented here a year ago. Frank Harvey seems to be about one lap and a half ahead of Sutton Vane in the melodrama race, judging by the popularity of this piece.

Still another house production proves just the thing to please the patrons of the Bowdoin Square. This week the play is Harbor Lights, which had so many long runs in the day of the old-time stock company at the Museum. The production is effective in every way, for Emily Rigl is elaborately featured in the production. Edwin Mordant plays the leading male part.

Little Lord Fauntleroy made one of the biggest hits of the early productions of the stock company at the Castle Square, and no wonder, for the Earl of Jack Gilmour was far and away the best that had been given here, and the Minna of Lillian Lawrence was only equaled by that of Annie Clarke at the old production at the Museum. The great prosperity which the piece had last Summer was ample reason for the revival to-night with much the same cast as that which gave it then. Grace Atwell plays "Dearest."

Superba is having a splendid holiday week of it at the Boston, and the new stage tricks which have been introduced make the spectacle better than ever. It has had splendid patronage during the past week, and the outlook for the coming week is decidedly flattering. This makes the 'steenth year that the piece has been here at Christmas, but it goes just the same. The Bride Elect follows Jan. 3.

This is the last week of The Circus Girl at the Museum. There will be a couple of weeks of picture performances of The Passion Play before the presentation of Cumberland '61.

The James Brothers is the play at the Grand this week, presented by the stock company.

I must say that I was a little surprised to see the newly-elected president of the Playgoers' Club speaking the next day at a dinner about "illiterate art," and the weakness of the American stage "recruited at random." Among his remarks was "The most popular comedian on the American stage next to Joseph Jefferson is a very illiterate man." And yet I do not suppose that the Playgoers' Club would hesitate to give him a reception—if he would accept.

Eliote Enneking made a most decided success during the last week of Margaret Mather's engagement in this city, and really saved two performances by stepping in at a few hours notice and learning the parts of Yolante in The Honeymoon and Maddalena in Leah. Miss Enneking was in the city studying with Mrs. Erving Winslow, and fortunately she was equal to the emergency and made such a hit that it is hardly likely that she will return to character parts such as she played so successfully in Shore Acres.

Amanda Fabris was the guest of honor at the reception which followed the election of officers by the Playgoers' Club last week. The new board of officers is as follows: President, Henry Haynie; vice-presidents, Thomas Riley, the defeated silver candidate for Mayor, Joseph Jefferson, and Edward Everett Hale; treasurer, Mrs. Alice E. Cram; secretary, Mabel Going. Directors, in addition to leading officers, Curtis Guild, Warren K. Blodgett, Mrs. E. H. Crosby, and J. H. Wiggin.

Walter Condit, who said that he was a member of In Town company, was sentenced to three months at Deer Island on a charge of stealing a pocketbook. Mrs. Mary Fiske, who is accused of receiving it, was also sentenced. The robbery is said to have occurred at the Park Square station when the company had started for Providence. Both denied all knowledge of the robbery and appealed to the Superior Court.

Richard Carle is the author of the comic ditty, "A Cloud Came O'er His Brow," which Dan Daly has introduced successfully in The Belle of New York.

I am wondering what sort of a sensation Vesta Tilley will make when she comes to the Park next month. She is the first of the well-known music hall female artists of London to play Boston. They come to New York and sail back again and leave Boston supremely alone.

Louise Truax, the little whistler who has been making such a hit in Superba, has been seen in Boston several times at Keith's, and her present engagement is even more successful than her appearance in vaudeville.

The Gaiety Girls, whose engagement at the Hollis Street In In Town closed Dec. 25, will sail back for England Jan. 4.

A private hearing of the piano score of the second act of The Maid of Madrid was given last week.

At the Castle Square they are making preparations for a series of productions the most interesting yet given by the stock company. Among the pieces now under way are Diplomacy, The Prisoner of Zenda, and In Missouri.

Walter Gould's musical comedy, Apollyon, will soon be produced under the management of H. Gordon Johnson. A London presentation may be also given.

Anna Stannard and Eugenie Dingess are at the Adams House during the engagement of Superba, in which they have made a success this year.

Emily Rigl's last appearance at the Bowdoin Square was when she played the adventuress in In sight of St. Paul's. Here's hoping that this engagement will end more pleasantly for her than that.

Ben Shaw, stage-manager at the Grand, has been ill for the past two weeks, but is now reported as out of danger.

They have inaugurated a series of artists' matinees at the Castle Square, when portraits of the leading members of the company are given as souvenirs. Lillian Lawrence's will be given to-morrow.

The members of the Circus Girl company had a Christmas tree and spread on the stage between matinee and evening performances.

JAY BENTON.

PHILADELPHIA.

Holiday Week in Quakerdom—Popularity of Gilmore's Auditorium—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Dec. 27.

The chief topic of conversation the past few days has been the failure and closing of the Chestnut Street National Bank and the Chestnut Street Trust Company, of which William M. Singerly, proprietor of the Philadelphia *Record*, was president. At least three of our managers have large deposits in the institutions, which are tied up for the present. Prospects look very bright, however, and it is hoped all depositors will be paid in full. Mr. Singerly is a philanthropist, and all his losses have been incurred in helping others along. He was the owner of the Temple Theatre, which occupied the site of the closed bank and which was burned Dec. 27, 1895, at a loss of $200,000.

The Park presents for this and the coming week James A. Herne in his artistic portrayal of Nathaniel Berry, in Mr. Herne's beautiful pastoral drama, Shore Acres, which has been universally recognized as one of the most successful of American plays. The production is on a high plane and was met with much applause and enthusiasm. Mr. Herne will be followed Jan. 10 by Mrs. Fiske in Tess of the D'Urbervilles.

For his second and last week the brilliant and popular artist, E. S. Willard, changes his bill to David Garrick, The Middleman, The Rogue's Comedy, and Tom Pinch, achieving success and good patronage. Never Again Jan. 3. John Drew Jan. 17. The Bride Elect Jan. 31.

The largest receipts in the annals of the Castle Square Opera company at the Grand Opera House were taken at the Christmas performances, which were the first presentations here of Sinbad, produced on a magnificent scale, with a wealth of scenery, costumes and electric effects, and the finest cast, vocally and dramatically, ever accorded this popular extravaganza. Forming this cast were Edith Mason, Thomas H. Persse, Oscar Girard, William Wolff, Arthur Wooley, A. W. Maflin, Gertrude F. Quinlan, Jennie Millard, and Bessie Fairbairn, with a large corps of auxiliaries. The following specialty acts were introduced: Hattie Schell and her troupe of pickaninnies, Eddie and Leslie, and Smith and Hughes. Business was immense.

Frank Daniels and his big comic opera success, The Idol's Eye, is in its third and last week at the Chestnut Street Opera House, receiving the appreciation of both public and press for the bright and charming scenery, pretty girls and tuneful music. Julia Arthur in A Lady of Quality follows Jan. 3. Denman Thompson Jan. 17.

The Two Orphans by the stock company of the Girard Avenue this evening brings out the full strength of this organization in a really meritorious interpretation of this famous play. The scenery is all new, painted by the house artist, A. W. Street, and the management and company are elated over its great reception and success. E. M. Bell, F. B. Hatch, Amy Stone, Valerie Bergere, Emma Maddern, and Mary R. Kennevan deserve special mention. For coming week, The Nominee.

At the Chestnut Street Jack and the Beanstalk is the bill for this and coming week. Secret Service follows Jan. 10. The Circus Girl Jan. 31.

The Fatal Card, excellently presented and magnificently staged, is the week's attraction at Forepaugh's, and was greeted to-night by crowded house. Mrs. John A. Forepaugh and the entire stock company were recipients of numerous presents from a mammoth Christmas tree. For week of Jan. 3 Humanity.

Chauncey Olcott is in his second and last week at the Walnut Street, presenting Sweet Inniscarra. Fanny Davenport follows Jan. 3 for a three weeks' term.

The success of the new stock company at the Standard is now assured, the patronage now being larger than any time this season. Shenandoah, with John J. Farrell and Charlotte Tittell in the leading roles, and with realistic scenic effects, is the week's bill. Jan. 3 The Two Orphans.

The National has a great holiday attraction in Hogan's Alley, presented by Gilmore and Leonard and their clever company. The specialties are clever. Lillian Shirley, Maude Le Page, the Hogan Bicycle Club, Mazie King, Eddie O'Dell, Thompson and Bunnell being seen in up-to-date acts. The house was crowded and everything was encored *ad infinitum*. The large advance sale insures the banner week of the season. For week of Jan. 3 Miss Philadelphia.

The grand opera by the Damrosch and Ellis company at the Academy of Music has been a grand pecuniary success. To-night The Barber of Seville, with Madame Melba, Madame Van Cauteren, Saligniac, Campanini, Bouderesque, and Vivani in a brilliant performance, drew a crowded house and pleased everyone. Die Meistersinger is announced for Dec. 29, The Flying Dutchman 31, Faust Jan. 1.

Gilmore's Auditorium presents a weekly change of first-class vaudeville, farce-comedy and legitimate attractions. It is centrally situated, and the newest and most modern of all our places of amusement, as regards safety, comfort and convenience. It enjoys the patronage of our best people, who highly praise the management in their efforts to please. If Manager William J. Gilmore would devote the Auditorium next season entirely to legitimate stars and attractions he could fill forty weeks in a very short time and would play havoc with the downtown theatres. There is need of a modern theatre and the Auditorium fills the bill in every manner. The attraction at the Auditorium this week is A Hired Girl, with a fine company, embracing James T. Kelly, Willis P. Sweetnam, Rose Sutherland, Trixie Wade, and many others. Patronage large. The Rosaire Midgets Jan. 3.

The Sunshine of Paradise Alley fills in the week at the People's. Straight from the Heart will follow Jan. 3, when the reduced scale of prices will be commenced.

Dumont's Minstrels at the Eleventh Street Opera House continue with an unchanged programme to good holiday business.

The enterprising firm of Grossman and Strafford, the theatrical printers, of this city, have been working day and night to please and accommodate their many friends with show bills at short notice. They are the only firm in the country that print a seamless banner in colors, and their deserved success is due to their liberality and honest dealings.

S. FERNBERGER.

WASHINGTON.

Mrs. Fiske at the Grand—Fanny Davenport—News Notes.

(Special to The Mirror.)

WASHINGTON, D. C., Dec. 27.

The long-looked for Washington engagement of Mrs. Fiske in Tess of the D'Urbervilles, Lorimer Stoddard's strong dramatization of Thomas Hardy's novel, began to-night at the Grand Opera House. The theatre was crowded with an audience distinguished in character. The private boxes and select orchestra places were occupied by many Senators and Congressmen and their families, and the attendance was strongly marked with representatives of the several Embassies and Legations with parties, and many Government officials prominent in Army and Navy circles. As Tess, in a drama of intensely absorbing interest, Mrs. Fiske made one of the most pronounced personal successes known to our stage. She was warmly praised and applauded, and received numerous curtain-calls. An excellent company gave most praiseworthy support. The advance sale for the week is large, and the engagement will undoubtedly be the dramatic event of the season. Next week's attraction at this house will be Charles E. Blaney's A Boy Wanted company.

Fanny Davenport is the attraction this week at the New National Theatre, opening to-night in La Tosca. The star is supported by Melbourne MacDowell and a competent company. Fedora and Cleopatra will be given during the engagement. William H. Crane in A Virginia Courtship follows. Secret Service, with William Gillette, opened to-night at the Lafayette Square. The play is seen here for the first time. Richard Mansfield comes next in a week of repertoire, commencing with The Devil's Disciple.

The Passion Play, illustrated by the Lumiere process of moving figures, and lectured upon by Professor Ernest Lacy, will be continued for a second week at the Columbia Theatre, being succeeded by My Friend from India.

Humanity, William A. Brady's production, also seen here for the first time, made an excellent beginning at the Academy of Music, where a good acting company meet with strong favor. The play is replete with comic and sensational effects that will appeal. The Sunshine of Paradise Alley comes next.

Chauncey L. L. Pollock, of THE MIRROR staff, spent Christmas in Washington, visiting his old associates on the Washington *Post* and managerial friends of the various theatres.

Alice Jenkins, who has been singing with marked success with the De Wolf Hopper Opera company in El Capitan, returned Monday, having been attached with fever in Mobile. She is now very ill at her home in this city.

Eugenie Blair, who has completed her Southern tour, returned to the city last week for a short rest. Under the management of Clarence Fraziere, Miss Blair will shortly start on a tour of the Middle Western States.

Edward E. Edwards, the local manager of the Grand Opera House, was presented Christmas night with a full chime dinner service of two hundred pieces, the gift of the employees in front of the house, the stage hands and the orchestra. Few managers are more deservedly popular than Mr. Edwards.

Mr. and Mrs. George Rosenthal will be heard shortly in two song recitals—the first at the Universalist Church Jan. 10, and the second at the Columbia Theatre Jan. 12.

The Haymarket closed its lengthy stay at Willard Hall with the exhibition Saturday night.

The Columbia Theatre was well crowded Sunday night, when an entire presentation of The Passion Play lantern and scenes was given.

Charles E. Power, manager of Mrs. Fiske, was a welcome visitor during the week.

Willard Holcomb, Dramatic Editor of the *Post*, left to-night for a week's stay at his home in Chicago, where his wife had already preceded him.

JOHN F. WAGNER.

ST. LOUIS.

New Year's Bills—The Stock Companies—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Dec. 27.

Christmas week was a quiet one theatrically, the patrons of the various houses being kept busy making ready for the festal day, so the attendance was light everywhere until Christmas Day, when all places of amusement, particularly the popular price ones, were well patronized.

To-night at the Century Sol Smith Russell opened in his successful play of last season, A Bachelor's Romance. Mr. Russell is one of the greatest of St. Louis favorites and his engagement is always looked forward to with pleasure. Thursday and Friday nights and Saturday matinee he will appear in a triple bill—Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire. On Saturday night Mr. Russell appears as Bob Acres in The Rivals.

Last night at the Olympic The Sporting Duchess was given for the first time in St. Louis.

Fallen Among Thieves was the attraction offered by Manager Garen at Havlin's yesterday. Two big audiences witnessed the performances. The dive from the top of the stage was a startling feature.

Manager McManus had for his attraction at the Fourteenth Street Theatre last night Ralph Stuart, who was leading man in the Hopkins Stock company last season in The Westerner. As Mr. Stuart is a great favorite here his friends turned out in force last night to see him.

Hopkins' Stock company presented Pink Dominoes yesterday. A new edition of The Visions of Art was also given, as its success was so great last week. The vaudeville features were the R. J. Jose Quintette, A. O. Duncan, the Four Luciers, Harry Thompson, McCarthy and Reynolds, Mamie Kline, and Wilbur Mack.

Cymbeline was put on yesterday at the Imperial and two good audiences saw it. William Redmund took the leading role and Fanny McIntyre was the Imogen. Both acquitted themselves to the satisfaction of the audiences, Miss McIntyre being particularly commendable. Edison's vitascope was the vaudeville offering.

Two crowded audiences attended the Standard yesterday to see the opening performances of Reilly and Woods' Big Show. It is well named "the Klondike of the vaudevilles." In addition to the big specialty features the burlesque was a drawing card.

Katheryn Kidder attempted to produce a new play, Loves at War, for the first time on any stage at the Fourteenth Street Theatre during her engagement last week, but it proved anything but a success, and was shelved after two performances. Madame Sans Gene was given in its place.

Bud Mantz, the treasurer of the Olympic, will have his benefit during the engagement of the Geisha in January. He has always packed the theatre on such occasions, because of the politeness and courtesy he shows the patrons of the house.

Bartley McCullum, stage-director at Hopkins' Grand Opera House, left yesterday for New York, having resigned his position.

The Last Stroke company layed off here after their engagement at Havlin's recently and have been reorganizing here. They started out on the road again yesterday. There have been three or four changes in the company.

Courted Into Court rested here last week on account of Christmas week.

The Sol Smith Russell company did not play last week and several members of the company were in the city. The others scattered.

The Elks had a social at their rooms last Thursday night. All the story-telling and musical talent of the theatres were present.

Kate Toncray, a bright and talented St. Louis girl, who has been several years with leading companies, joined the Madame Sans Gene company last week.

Florence Modena, last year soubrette at Hopkins', and this season with Harry Davis' Theatre Stock Pittsburg, joins the Imperial Stock company here this week. Laura Almonino, who has been with the Imperial company, left last night to take Miss Modena's place in Pittsburg.

Arthur Garreis, of the Imperial Stock, was painfully cut across the back of the right hand by William Redmund in the third act of Don Cæsar de Bazan on Saturday. His wounds were dressed and he went on with the performance.

Arthur Mackley will be temporary stage-manager at Hopkins', taking Bartley McCullum's place until Harry Jackson arrives the second week in January. Kate Jackson will also join the company then. There will be several changes in the company then. Hopkins will open the St. Charles Theatre, New Orleans, late in February.

Catherine Campbell, who became a favorite, artistically and socially, while with the Imperial and Hopkins Stock companies earlier in the season, is spending the holidays at her home in Indianapolis. She remembered her St. Louis friends by sending them Yuletide greetings.

W. C. HOWLAND.

CINCINNATI.

The Pike's Reopening—Julia Marlowe's Illness—Holiday Bills.

(Special to The Mirror.)

CINCINNATI, Dec. 27.

An unusual quiet pervaded theatrical circles last week. It was the time for Christmas shopping. The Pike was dark, preparing for its new stock company, and the Grand had to close on account of the illness of Julia Marlowe. Early in the week it was thought she would appear on Wednesday, but her throat, instead of improving, grew steadily worse, and her physician announced it would be an absolute impossibility for her to act, not only last week, but also this week. Miss Marlowe was accordingly forced to cancel her dates at Toledo and Columbus during this week in order to insure a certainty of her appearance in New York Jan. 3. She left for the East last Friday for a long rest. This has been the first Christmas that the Grand has ever been dark.

Yesterday evening the Grand reopened with One Round of Pleasure. DeWolf Hopper in El Capitan is underlined.

At the Walnut yesterday afternoon and evening Charles H. Yale's mammoth production, The Twelve Temptations, pleased two immense gatherings. The scenic effects are elaborate and elegant, and many specialties are introduced by star performers.

The Pike opened with the Neill Stock company Christmas afternoon in a presentation of The Charity Ball. The company is well chosen and well drilled and gave a most creditable performance. James Neill is the leading man and Edythe Chapman the leading lady. The audience was very enthusiastic.

James J. Corbett in A Naval Cadet began his engagement at Heuck's Sunday afternoon. Mr. Corbett makes a clever actor, yet if he could not act he would draw big houses everywhere.

Manager Shaw, of the Star, has given his holiday patrons J. K. Tillotson's sensational comedy-drama, Lynwood. It is a play dealing with scenes of the late Civil War, and is thrilling enough to suit the most captious.

The Banda Rossa gave four concerts at the Music Hall Saturday and Sunday last. The band is one of the very best ever heard in this city.

Max Anderson, of the Walnut, was presented with a handsome desk chair by the attaches of the theatre on Christmas.

WILLIAM SAMPSON.

BALTIMORE.

The Week's Bills—Souvenir Night at the Lyceum—Local Gossip.

(Special to The Mirror.)

BALTIMORE, Dec. 27.

The famous Lilliputians are merrily celebrating New Year's week at Ford's Grand Opera House, where they are appearing in The Fair at Midgetown. The little people are well known here, and their periodical comings are looked forward to with pleasure. E. S. Willard will follow in repertoire.

The Whirl of the Town is the bill for the week at the Academy of Music. Secret Service, with William Gillette in the cast, will follow.

The announcement that another of Belasco and De Mille's celebrated plays would be presented thi

week by Manager John W. Albaugh, Jr.'s, popular stock company at the Lyceum was hailed with general satisfaction. The company made such an excellent showing in The Wife that great things were expected from it in The Charity Ball. There is no reason for disappointment, either in the artistic rendering of the play by the company or in the scenery and appointments, which are so well supplied under the direction of Percy Winter. William Harcourt returned to the cast this evening after a week's rest, and was warmly welcomed. Next week Christopher, Jr., will occupy the stage of the Lyceum. It will be followed by Richard Mansfield, who will present for the first time here his new play, The Devil's Disciple. On Jan. 17 the stock company will return in Diplomacy.

A Boy Wanted proved a drawing attraction at the Holliday Street. The farce-comedy is replete with up to date songs and sayings and the specialties introduced are quite entertaining. These are contributed largely by Eddie Heron, Knox G. Wilson, Raymond Finlay, Frank Young, the Gehrue Sisters, Nina Gillette, Frances Hartley, and Nellie O'Neill. Next week Hogan's Alley.

Business-Manager Tunis F. Dean, of the Academy, who has been very ill for some days past, is now much improved in health and hopes to be out in a few days.

Resident Manager Maurice J. Lehmeyer, of the Academy, has also been on the sick list, but is once again at his post of duty.

The Ariel Rowing Club held a most successful benefit at Ford's last Wednesday evening. The attraction was Shore Acres, and the Opera House was beautifully decorated.

Blanche Vetter, a member of the One Round of Pleasure company, which played at the Academy last week, reported to the police that an unknown thief had stolen her watch from her room in a boarding house here. A search warrant was issued, and the premises were inspected thoroughly, but no trace of the missing timepiece was found.

Wednesday night last marked the one hundredth performance of the Lyceum Stock company, and handsome little memorandum books with silver tips were given out as souvenirs. Manager Albaugh deserves commendations for his pluck and good management.

The Sages, hypnotists, will give a series of entertainments at Music Hall beginning Jan. 4.

The Thalia, Manager Kernan's venture, was opened last week with great success. The Star of the Prag was presented in Hebrew.

HAROLD RUTLEDGE.

THE CLERGY AND THE ACTORS' FUND.

A short time ago the trustees of the Actors' Fund caused a circular letter to be addressed to a number of prominent ministers asking them if they would be willing to perform the offices of the church at some of the many funerals that come under their charge. The replies to these requests have been so prompt, so generous, so full of broad Christian charity that it is a pleasure to publish some extracts from a few of them, showing as they do how surely the line that separates the Church from the Stage is being effaced. No comment is needed. They speak most eloquently for themselves:

THE RECTORY, 1 EAST TWENTY-NINTH STREET,
Dec. 9, 1897.

DEAR SIR:—I have received your circular letter in regard to ministerial services. There will be no change in the universal custom of this parish. I have always been freely at the service of the sick and needy, and the afflicted. The Divine Master did not commission his priesthood for classes. It is our duty and privilege to perform the last sad rites over the mortal remains of those whom the Master has called from earth. To do this for temporal reward is to deny the duty and repudiate the privilege.

Very truly yours,
GEORGE CLARKE HOUGHTON, D.D.,
Rector of the Church of the Transfiguration ("The Little Church Around the Corner").

THE BLOOMINGDALE REFORMED CHURCH,
BOULEVARD AND SIXTY-EIGHTH STREET,
Dec. 10, 1897.

DEAR SIR:—In reply to yours of recent date, would say that I shall esteem it a privilege and not a mere duty to perform without charge any service that I may be able to render to your profession. Not only will my personal services be freely extended to your Fund for any service I may be able to render, but should any of the funerals prefer burial from the church this church will always be open, not as a charity, but as a pleasure. I will also make the same promise for the choir of my church. All that I can render will be yours for service. With high regard for the theatrical profession, I remain,

Yours sincerely,
MADISON C. PETERS.

DEAR SIR:—No man stands more ready or willing to do any work for your profession, either in sickness, or sorrow, or death. Myself and my church building are at your command at any time, and I will deem it a favor to be called upon. The profession was more closely allied than would appear at first. I prepared for your work in my early life and was under the tutelage of James E. Murdoch for three years. Sincerely yours,
A. W. H. HODDER, Pastor,
Sixteenth Baptist Church, 251 West Sixteenth Street.

DEAR SIR:—Your letter is at hand, and though our little church stands on, not *around the corner*, it, at the same time, stands *on the Square*. I shall be glad to place the buildings at the disposal of the actors' fraternity at any time, and to serve the Actors' Fund freely whenever I may be needed. I desire the profession to feel that they always have a friend, tho' a humble one, in me. Our church is open for services every day in the year from two to four times each day. Very truly,
B. F. DE COSTA, Rector,
Church of St. John the Evangelist, West Eleventh Street and Waverly Place.

DEAR SIR:—You can call upon me at any hour, night or day, to visit any member of the theatrical profession, and also to conduct the funeral services according to the rites of the Protestant Episcopal Church, gratuitously. The Church of the Holy Sepulchre will always be open free of charge for the funeral of anyone connected with the Actors' Fund. I have taken a deep interest in the stage for more than a quarter of a century, and, as perhaps you know, have written very widely on the subject, consequently I shall consider it an honor if you will call upon me to render ministerial services to individuals known to the Actors' Fund.

With sincere respect,
THOMAS P. HUGHES, D.D., L.L.D.,
Rector of the Church of the Holy Sepulchre, East Seventy-fourth Street and Park Avenue.

DEAR SIR:—Call on me as often as you like. I am most heartily (and all my assistant clergy) at your service. And if at any time you can make use of me, in visiting the sick or dying, please do not scruple to do so. Very faithfully yours,
REV. W. S. RAINSFORD,
Rector of St. George's.

DEAR SIR:—I will take the funeral service at any time you may call for me for any hapless brother or sister of your calling, and count it an ample "fee" that I can do so. Indeed yours,
REV. ROBERT COLLYER,
Of the Church of the Messiah.

DEAR SIR:—I will very cheerfully respond to any call to perform the office of Christian burial for any members of the dramatic profession, under such circumstances as are indicated in your communication, whenever such service can be rendered consistently with the claims of my own parish. Permit me also in this connection to extend to the members of your profession a very cordial invitation to accept, whenever they may find it convenient, the hospitalities of our church. We shall always be glad to make you at home there, and to render any attention which may be in our power.

Cordially yours,
HOWARD DUFFIELD,
Minister of the "Old First" Church, 12 West Twelfth Street.

DEAR SIR:—I shall be glad to have my name enrolled in the list of clergymen who may be called upon to conduct funeral services under the auspices of the Fund, not, however, permit me to say, for "charity," but in honor of my fellow-men and for the sake of the God and Father of us all.

Very sincerely yours,
ALEXANDER J. KERR,
Pastor of the Broome Street Tabernacle.

DEAR SIR:—I will at all times esteem it a privilege to officiate at the funeral of any member of the dramatic profession whose friends may seek my services. And if my many engagements should make it impossible for me personally to do so, one of my curates will, I know, be always ready to take my place. D. PARKER MORGAN,
Rector of the Church of the Heavenly Rest.

DEAR SIR:—I esteem it an honor to share in your good work, and that whatever I can do in my own office for the sick or the dead, coming under your care, will be done gladly and freely for your brethren. Enroll my name and call upon me as your find it a need. I am, sir, faithfully yours,
JAMES G. CAMERON,
Vicar of the Church of the Holy Cross.

DEAR SIR:—I will readily respond to any call; and, further, will be pleased to visit any member in sickness or trouble, night or day, to say a word of comfort or render all help within my power.

Sincerely yours,
TH. DOUGLAS, Ph.D.,
Of the West Fifty-first Street Presbyterian Church.

No letter was sent to the Catholic clergy, as the Rev. Father Ducey has always placed his church and services at the command of the Fund. And so the barrier is being broken down, and the once despised poor actor is gradually coming into his rights.

A WELCOME GIFT.

Probably the most welcome bunch of "Christmas greens" received in this city was a check for $500 sent to the Actors' Fund by Mrs. Roderbush, formerly Agnes Ethel, which, the generous donor writes, will be the amount of her annual contribution to this, her favorite charity. Would that others who are equally able might be induced to open their hearts and purses to the calls of their needy professional brothers ann sisters. Then indeed might the Fund broaded its charities, and the trustees be relieved of all anxiety as to the future. The letter of Mrs. Roderbush, and President Louis Aldrich's letter of acknowledgment, are appended:

BUNGALOW, HUNTER, N. Y., Dec. 19, 1897.

Mr. Louis Aldrich:

MY DEAR SIR.—Your letter of Nov. 5 has remained unanswered until this date because you then suggested that about the 20th of December would be a good time to send my promised annual subscription to the Actors' Fund. This charity naturally is one that I am most interested in; but I feel a regret that I cannot aid this one more and all other charities some.

Wishing the Actors' Fund all good, and that its friends may increase, I am, my dear Mr. Aldrich,

Yours sincerely,
AGNES ETHEL.

Enclosure: Check, $500.

BOSTON, MASS., Dec. 22, 1897.

Mrs. Agnes Ethel (Roderbush), Hunter, N. Y.:

DEAR MADAM.—It is my pleasing duty to acknowledge your donation of $500 to the Actors' Fund of America, and I enclose you the official receipt for the same, from our Assistant Secretary. The goodness of heart which prompted your generous gift and the making of it "an annual subscription to the Actors' Fund" cannot be answered by mere official thanks. Let me assure you, then, that your latest kindness, coming so sweetly as a Christmas offering to our charity, is but one of the many characteristic good deeds with which the name of Agnes Ethel is associated; and I can positively assure you that your donation is not only appreciated, but could not have been given in any direction where it would so well reach the true, broad charity of the theatrical profession at large.

I know of no association (professional or semi-professional) that compares in any way with the Actors' Fund of America in its constant, quick, generous relief for the indigent sick and burying of all the destitute dead, as well as other kindnesses to the suffering but deserving members of our guild.

It may also be a gratification for you to consult and compare the annual reports of various charitable societies, and find how very large is the percentage of moneys expended by the Actors' Fund for charity only.

Permit me again to sincerely thank you for our Board of Trustees and its officers, as well as for all the members at large of our Association, and remain, Very truly yours,
LOUIS ALDRICH.

MANAGER MURTHA RETIRES.

Manager Frank B. Murtha has permanently retired from the Murray Hill Theatre and the house will be closed indefinitely. The theatre was built by the late Robert Goelet especially for Mr. Murtha, and the rent was fixed at $35,000 a year, including $2,000 taxes. For some time the Murray Hill Theatre has not done a paying business, and the manager got behind in his rent. On Dec. 25 the representative of the Goelet estate closed the theatre, but Mr. Murtha was positive of his ability to reopen it and announced A Fair Rebel for Christmas Day. On second thoughts, however, he declined to continue at the existing rent. The estate did not feel justified in making a reduction. Several offers are said to have been made for the theatre.

IN THE HANDS OF THE BRITISH.

Oscar Hammerstein has been in consultation with representatives of an English syndicate which controls one of the largest music halls in London for several days past and the probabilities are that Olympia will be leased to this corporation. The negotiations are being conducted with great secrecy, as there are several small details to be settled. If the scheme goes through, Olympia will become the New York end of the London company's business, and all the ballets and performers who appear in the London house will be sent direct to New York.

May Irwin made an offer for the Lyric Theatre last week of $30,000 a year, but the chances are that she will have to make a new offer if the English syndicate secures the lease of the building.

SAM BERNARD TO STAR.

Sam Bernard has received an offer from May Irwin, who wants to star him in a play called The Marquis of Michigan, a comedy by Glen MacDonough. The play belongs to Miss Irwin and E. Rosenbaum, and was tried in Washington a few months ago. The probabilities are that Bernard will accept Miss Irwin's offer. If he does, he will begin his tour at the conclusion of his present season with Weber and Fields' Stock company, and will get the play in good running order for next season.

WOMAN'S LEAGUE SOCIAL.

The monthly social of the Woman's Professional League was held yesterday afternoon at the club's quarters, 1509 Broadway. The entertainment partook of the nature of a Christmas affair, and the lavish decorations accorded with the spirit of the day. A musical programme was given under the direction of Fanny M. Spencer and included, besides several piano and violin solos, a recitation by Mrs. Ada B. Winnie, and a reading by Mrs. John Jack of some verses written by Mrs. Florence Fulsome.

THE CALLBOY'S COMMENTS.

A programme of the Bijou Family Theatre, Washington, has been contributed. It starts off with this complex injunction: "While we are always desirous of our audience applauding the efforts of the artists upon the stage, to please patrons we would respectfully ask that applause be given with the hands only." But, apparently, in case someone should wish to encourage the performers by shrieking, or dancing, or throwing things, the following conditional line is subjoined: "This order of programme is not imperative, and may be subject to change."

Further I note that the Whalleys are announced to exploit musical instruments, "specially made for them by *Maryland*, of Brooklyn." There used to be a man who was known all about my boarding house as "the unconscious comedian." Some of these programme writers are comedians of the same order.

An affable friend of mine had a delightful experience last week. From out of the West there came, one fair morning, a telegram saying: "Can you give me address of Jones, the boy soprano?" My friend is a man of no mean resource, and it looked like an easy mark. He sallied forth and began asking questions. Of everyone he inquired for light on the subject of Jones, the boy soprano. Some avowed ignorance, some laughed outright, and some, fearing a new joke, played safe and dodged. But no one was found who could be led to admit the remotest knowledge of Jones, the boy soprano.

Kind hearted ones, observing in my friend the dawn of despair, set about to assist in the work, and each carried the great question into his or her own particular circles until it began to increase and multiply like one of those detestable ten-cent subscription "chains" affected a few years ago by young women interested in foreign missions and by colored persons desirous of rearing houses of worship in unnecessary localities.

Before evening I stacked up against the mystery of Jones, the boy soprano, in no less than eight different places. It looked like the oncoming of a great popular craze, such as the Aubrey Beardsley posters or the carrying of golf sticks. My friend was kept busy replying to solicitous ones who called to ascertain whether or not he had been able to locate Jones, the boy soprano. He began to consider taking desk room in Madison Square Garden in order to accommodate the rush. So it went for a day and a night.

But in the morning came light. A young man up in Harlem heard the uproar in the city and hastened to still the tumult. He actually knew the whereabouts of Jones, the boy soprano, who, it appears, is with a minstrel company out West. So peace was restored. I wish the innocent cause of all this excitement a very happy New Year. He may rest assured that there is one man in New York who will never forget the magical name of Jones, the boy soprano.

I looked in the other night at Koster and Bial's to see what it is about this "animated chorus." Some had said that the idea advanced by Anna Held was not so new after all, and that it dated from about the epoch of the gleeful "fifteen puzzle." Permit me to record the fact that in my remote infancy, ever so long ago, I saw the identical scheme employed with similar success in a rather unpretentious entertainment which occurred, if I remember aright, in the Sunday school room of a little Presbyterian church in the wilds of New Jersey.

As the mummy of the Egyptian Pharaoh remarked, when they dug him up and started him on the dime museum circuit, "I may not have been a howling success in B.C. 711, but you can bet your life I'm a winner in this resuscitation business!"

Another old, old friend is also at Koster's, disguised as Charmion, "the Parisian sensation." Who among us does not recall with gladness the dusty Rube who used to appear in the ring at the ancient country circus and declare that he could do stunts on horseback. And who fails to remember how that same Rube would climb on the peaceful horse, and, shedding coat, vest, trousers, shirt, and boots, would turn out, to our infinite astonishment, to be no other than a regular circus rider in fleshings and spangles?

Well, Charmion's act is that same dear old chestnut. Only she is an uncommonly pretty young woman, exceedingly well dressed, and she affects the high trapeze instead of the placid equine.

The fair friend who has written to inquire why I should not devote an occasional column to "Side Talks with Soubrettes," or "Heart to Heart Chats with Ingenues," is advised that I have taken the matter under serious consideration and that I shall go into training immediately. THE CALLBOY.

ARCHER MAKES A STATEMENT.

Richard Miller Archer, alias Prince, who murdered William Terriss in London on Dec. 16 made a statement to his attorney last Sunday. His story was rambling and incoherent. In it, the murderer accuses his friends indiscriminately of conspiracy and defends himself on a plea of self-protection.

ENGAGEMENTS.

J. C. Vernon, to play Fadart in Two Little Vagrants.

Leander Blanden, for the lead in Cuba's Vow.

Ed A. Davis, Pearl Berry, Gwynne Cushman, George J. Peters, and Henry Clinton Sawyer, advance man, for the Peruchi-Baldini Farce-Comedy company.

George W. Anson, with Julia Marlowe.

Joseph Fitzpatrick, for the comedy lead in Cuba's Vow.

Emily Wakeman, for Mrs. Beekman Street, and Helen Lee, for Gertie Onderholt in My Friend from India, New England company.

David Murray, for Blue Jeans.

Louise Galloway, for Cumberland '61.

Arthur Sanders, for My Boys.

Kittie Bingham, with Katherine Rober, to introduce her singing specialty and to play ingenues.

Helen G. Judson, for the Castle Square Opera company, in New York.

Emil Aukermiller, to go ahead of Pudd'nhead Wilson.

Charles Morosco, with the Cummings Stock company, Toronto.

Charles L. Young, the well known advance man, has been engaged by Victor Thrane to represent Mlle. Alice Verlet on her forthcoming tour.

Robert Whittier, with Rhea.

MATTERS OF FACT.

Columbus, Miss., a thriving city of 10,000 population, has just completed a beautiful theatre, which will be dedicated Jan. 10 by James O'Neill. Managers playing South this or next season will find it to their interest to visit this beautiful little city.

The Peruchi-Beldeni farce-comedy company have a few vacancies in their organization which they wish to fill with capable people who can play parts and do specialty. Johnston and Peruchi, Athens, Ga., are engaging the people.

James S. Edwards, a manager of long experience, invites engagement for the balance of the season.

Some good open time in January and February can be secured by desirable attractions at the Bijou Theatre, Milwaukee. Application should be made to Jacob Litt's New York offices.

Obesity is the dread of every professional. Amelia Summerville has a remedy which does not necessitate dieting and has proven most effective. The price of this remedy is $2 per box, or three boxes for $5. Miss Summerville may be addressed in care of P. O. Box 382, New York city.

Frank L. Goodwin has taken charge of Mlle. Rhea's tour and may, pending a permanent office location, be addressed in care of this office.

The right to present Doctor Sayre's latest comedy, A Lively Girl, can be secured of Howard and Doyle, of Chicago, who also control the producing rights to several other well-known comedies by the same author.

Dunkirk's (Ind.) new theatre, Todd's Opera House, will open its season Jan. 1. Charles W. Todd is the manager of the house. The weekly pay-roll of the town is $100,000.

The A Southern Romance company is resting to enable it to change its route, and has not closed, as reported. Emma Brennan will continue with the organization.

Professionals visiting Chicago are offered inducements to stop at Kuhn's Hotel, 165 Clark Street.

Bartley McCullum, with the Hopkins' Stock, St. Louis, Mo., is at liberty and will consider propositions from leading attractions only.

Charles E. Grapewin, who is playing the title-role in Chimmie Fadden, has duplicated the success of his predecessor. His reception by the press has been flattering. He is playing at the Metropolis Theatre this week.

Mark Bennett had his right hand sprained during the performance of The Great Diamond Robbery at the Grand Opera House, Boston, Monday, Dec. 20, and it was with difficulty that he continued playing the part of Sheeney like the rest of the week. He is improving.

Jesse Campbell, who was leader with The Strange Adventures of Miss Brown early in the season, and who has since been compelled to lay off by reason of illness in his family, is now prepared to consider offers for the rest of the season. He may be addressed care of T. H. Winnett, Knickerbocker Theatre Building.

A well-known dramatist and a member of the Dramatists' Club has just completed a spectacular melodrama, which he has entitled The Mystery of Cnilcoot Pass. He will consider offers for its production from responsible managers only, and may be addressed as "Dramatist," care this office.

L. P. Hicks is proving very successful in the character roles with Roland Reed this season.

Charles Palmer is organizing a comic opera organization, and wants people who are thoroughly up in repertoire. His address is Quebec, Can.

M. F. Luce invites offers as manager or advance, and may be addressed in care of this office.

William C. Ott joined Laura Biggar and Burt Haverly's A Railroad Ticket company as musical director at Syracuse, N. Y., Dec. 13.

Charles K. Harris' last and by far his best song, "Just Break It To My Mother," will be out this week, and is sure to catch the popular ear even as much as did his famous "After the Ball." The air is catchy and the lines are pathetic.

Poli's Theatre, Waterbury, Conn., played Gayest Manhattan on Christmas to over $1,800, turning people away at both performances.

LETTER TO THE EDITOR.

MR. STODART TO NEW YORK MANAGERS.

NEW YORK, Dec. 29, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I beg space in which to set myself right with certain theatre managers of this city.

Three months ago F. L. Holmes came to New York and, after a personal interview, appointed me Eastern representative of *The Dramatic Magazine*. I was to receive a certain sum each month, for which consideration I was to write an article of approximately three thousand words on stage topics. It was agreed that I should, wherever possible, obtain cuts to go with the matter. I found it a hard matter to comply with F. L. Holmes' demands for cuts, as the managers, generally speaking, fought shy of *The Dramatic Magazine*, because it was new, because it was a Western publication, and because it was not to be found at newsstalls in the East. For my November article I secured an order from Mr. Appleton, manager for N. C. Goodwin, for four pictures, and have a copy of a letter from Mr. Appleton to *The Dramatic Magazine* in which he desires the magazine to go ahead and reproduce the pictures. Much to my surprise, when the November number was issued, I found that it contained but one reproduction, a picture of Miss Elliott.

All this time I was receiving letters from F. L. Holmes telling me to "get more pictures," to "send them along quick," etc. It had been agreed that I should receive pay for each article within one week of receipt of MS., but I received not one penny of what was due me, and have not to this day. I wrote F. L. Holmes requesting that he send, but got a statement that "check would be forwarded as per agreement." I still hope to make that letter profitable to myself. About Nov. 20 F. L. Holmes wrote that he would issue no December number, but would combine December and January and come out, on or about Dec. 25, with a holiday number, and that I was to send in matter so as to reach him by the 5th of December at the latest. He warned me that cuts would have to accompany the matter. I had previously given him the names of two or three managers who had promised to send cuts for the holiday number. I wrote F. L. Holmes stating that I was going ahead on the understanding that my matter would be in their hands by the 3d or 4th of December. I sent matter which was returned in MS., thus placing me in a false position with managers from whom I had accepted courtesies. Accompanying the MS. was a letter from one F. C. Walsh, written on paper headed with my name as associate editor, and the statement was made that, lacking cuts, my matter could not be printed, as the magazine drew its life from illustrations. I replied to F. C. Walsh to the effect that, failing to receive a certain sum for my services by Dec. 1, I would lay the matter before the theatrical and general reading public.

Sincerely,
ROBERT STODART.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 a line for three months.

Reading notices (marked "•" or "IF") 50 cents a line.

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - - JANUARY 1, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—THE WHITE HEATHER.
AMERICAN—THE CASTLE SQUARE OPERA COMPANY.
BROADWAY—THE HIGHWAYMAN.
BIJOU—THE SWELL MISS FITZWELL.
COLUMBUS—THE HEART OF THE KLONDIKE.
CASINO—THE TELEPHONE GIRL.
DALY'S.—THE GEISHA.
EDEN MUSEE—WAX WORKS AND CONCERT.
EMPIRE—A MARRIAGE OF CONVENIENCE.
FOURTEENTH STREET—AN IRISH GENTLEMAN.
FIFTH AVENUE—THE ROYAL BOX.
GRAND OPERA HOUSE—A HOT OLD TIME.
GARDEN—THE NANCY HANKS.
GARRICK—THE LITTLE MINISTER.
HERALD SQUARE.—THE FRENCH MAID.
HARLEM OPERA HOUSE—NEVER AGAIN.
HOYT'S—A STRANGER IN NEW YORK.
HARLEM MUSIC HALL—VAUDEVILLE.
IRVING PLACE—DAS MODEL.
JONAH—VERASCOPE.
KEITH'S UNION SQUARE—CONTINUOUS VAUDEVILLE.
KNICKERBOCKER—NAT C. GOODWIN.
KOSTER & BIAL'S—ANNA HELD AND VAUDEVILLE.
LYCEUM—THE PRINCESS AND THE BUTTERFLY.
LONDON—RICE AND BARTON'S GAIETY COMPANY.
METROPOLIS—CHIMMIE FADDEN.
MANHATTAN—THE BALLET GIRL.
MINER'S BOWERY—BIG SENSATION COMPANY.
MINER'S EIGHTH AVENUE—VENETIAN BURLESQUERS.
OLYMPIC—MLLE. AIDA'S MONARCHS.
PASTOR'S—CONTINUOUS VAUDEVILLE.
PLEASURE PALACE—VAUDEVILLE.
PROCTOR'S—CONTINUOUS VAUDEVILLE.
PEOPLE'S—THE FAST MAIL.
STAR—MISS PHILADELPHIA.
THIRD AVENUE—THE GREAT DIAMOND ROBBERY.
WEBER AND FIELDS'—POUSSE CAFE.
WALLACK'S—A WARD OF FRANCE.

THE CHARLESTON AFFAIR.

THE newspapers, which for a week have given much more space to a declaration by CLEMENT SCOTT about women of the stage than anything SCOTT has ever said or written would really be worth in journalistic measurement at any time or under any circumstances, are at the moment teeming with accounts of a slight put upon an actress at Charleston, S. C., by the social arbiters—who, of course, are feminine—of that city.

It may be that the actress who, attending a ball in Charleston last Friday night as the guest of one of the young men of the local military academy under whose auspices the ball was given, was so handsome as to excite the jealousy of local young women who were also guests of other young men of the military academy, or it may be that SCOTT's declaration had already reached Charleston through the medium of rapid printing and the mail service and excited the women of that town to such a degree that they were ready to condemn an actress upon sight and withdraw from her casual association or demand her withdrawal from their occasional festivity. Be the reason what it may, the fact remains that this actress, without apparent cause of any kind, was insulted and humiliated in a city long noted for its dignity and its chivalry.

It may not be known in Charleston, but even that city, famous as it is for the feminine virtues—as it has also been noted for honorable men—has no women superior in any way to a majority of the women of the stage who are socially known the country over.

The accusation of jealousy made against the Charleston women who forced the actress from the function to which she had been bidden, even as they themselves had been bidden, will hardly be credited. Rather let the episode be attributed to the publicity given to the "article" written by CLEMENT SCOTT, who has at last revealed himself, and who should be sentenced to isolation from every theatrical association of the many from which he has borrowed notoriety and made a living during the past twenty years or more.

AS TO SUNDAY.

ONE Judge ONG, of Cleveland, Ohio, recently announced a decision to the effect that "Sunday theatres are legal." His decree was based on the ground that the representation of a play on Sunday would not be in violation of any law, unless it might be contrary to the common labor statute, which designates Sunday as a day of rest. This learned Judge delivered the following opinion in the premises:

The constitution expressly provides that religious worship cannot be enforced on Sunday; hence a man may do anything which is lawful on Sunday. Base-ball players might be arrested for violating the common labor statute, but they cannot be prevented from playing on any day of the week, for base-ball is not immoral and is not a matter of police regulation.

Street car men, hack drivers, newspaper men, hotel waiters, and, in fact, all people who labor on Sunday, may be arrested for working on Sunday, and yet how ridiculous that would be.

Therefore, I say, that it is as lawful for the actor to act on Sunday as it is for the church singer, who sings for money, to sing on Sunday. Preaching is a great part of the work of the minister. He works on Sunday, and he violates the common labor law.

It may be as lawful for the actor to act on Sunday as it is for the various persons mentioned by Judge ONG to perform their several duties on that day. But the actor ought not to be compelled to act on Sunday, because on all the other days of the week he pursues the duties of his profession, and surely he is entitled to one day of rest. Church singers who sing on Sunday no doubt have their days of relief from singing, and surely the preacher who preaches on Sunday does not preach on all other days of the week. Sunday ought to be set apart for the actor's repose, because he has no other day of rest if for no other reason.

A SIGNIFICANT INCIDENT.

THE abandonment of the stage by a young actor of sentiment and ambition, chronicled by the metropolitan press on Sunday, and his entry into the comparatively prosaic walk of a business life, would not be significant had not the young actor modestly volunteered his reasons for the step. Among other things he said:

I love my art, but the time has come, apparently, when one must put up with various indignities if he is to pursue a career on the stage, and I had rather preserve my manhood than stoop to a manager. And there is little chance now for great parts. The public taste does not demand the sort of stage productions in which there are great parts, to any extent. I am ambitious. I gave my whole life to my profession; strove to learn all that I could that would be of benefit to me in my work, and I wanted to advance constantly. I met with a measure of success, for which I was grateful. But I came to a point where I found I couldn't advance except under conditions which I could not brook, where I would have to take a step downward, and I couldn't do it. I decided to give up the work and devote myself to a different career, in which I believe I see wider opportunities, and to which I shall stick. I have given up the stage for good and all.

Under other conditions than those that are beginning to prevail in the theatre, this might seem to be a complaint formulated by an æsthetic mind unwilling to battle with the practical things that confront all earnest endeavor. But it pictures present conditions—conditions that are beginning to hamper all artistic effort on the stage—and it is truth. Commercialism is grasping the theatre, and art and art's aspirants are beginning to feel its ban.

And yet, the day of deliverance is coming.

THE *Herald*, in half-facetious reply to a correspondent who asks if its "dramatic critic" will read a play or assist the correspondent to a manager who will read it, says: "As the *Herald* has not, never has had, and never will have a dramatic critic or a musical critic or anything of the sort, the letter of this innocent, with a play to offer and money to burn, has been dropped in the proper mortuary receptacle for all such communications—the waste paper basket." Which suggests, as a continuation of the *Herald's* "ors," that it also never has had a grammatical critic. But returning to the subject, it may be said that the *Herald* has had dramatic critics, from HUDSON down, for very short periods, and thereby hangs a tale known to all newspaperdom.

THE report that a noted prima donna, who tried to arrange an operatic tour of Germany on the basis of $1,000 a night, was unable to secure an offer of more than $100 a night, exercises a Washington newspaper to comment on the system that has enabled several operatic stars to accumulate fortunes at the expense of everything else, including musical development. The suggestion is put forth that the money lavished on these exacting singers might be profitably spent in the support of excellent companies of singers and actors. But that is a matter to be referred to the well to do persons who spend it.

MRS. OSCAR BERINGER, herself a dramatist of note and ability, recently read before the London Playgoers' Club an essay entitled "Can Women Write Plays?" The essayist quite plainly proved that women can write plays, and dramatic history—which has noted such exceptional women as Mrs. INCHBOLD, Mrs. COWLEY, and Mrs. CENTLIVRE—will include several of the sex contemporaneous with Mrs. BERINGER, most of them Americans, who are able and fortunate in this work.

PERSONAL.

PONISI.—Madame Ponisi is very ill at the residence of her son-in law, at Washington, D. C.

WHIFFEN.—Thomas Whiffen, son of the late Thomas Whiffen, made his professional debut last Tuesday evening at the Lyceum Theatre, appearing creditably as Bartley Levan in The Princess and the Butterfly.

CONRIED.—Manager Heinrich Conried has secured the lease of the Hamburg Theatre, in Hamburg, Germany, which he will manage in conjunction with the Irving Place Theatre, in this city.

MCCANN.—John Ernest McCann has been engaged to edit the new magazine, *Outdoors*, as George Loutrel Lucas, the owner, has decided to devote himself hereafter to the management of affairs. The sum of $600 in prizes, offered in the Christmas number of *Outdoors* to the lucky guessers of the solution of Mr. McCann's poem, printed in that number, is to be increased in the January number to $1,500, in view of the extraordinary interest which the poem has created.

IRWIN.—May Irwin, on Wednesday last, presented every member of her cast with an extra week's salary as a Christmas gift. It was a kindly act and highly appreciated.

BURT.—Laura Burt is to play June in Blue Jeans, in London. She will sail on Jan. 22.

GOODFRIEND.—Mrs. Ida Jeffries-Goodfriend has been ill with a severe cold. Her only son, Douglass, will make his theatrical debut next week in The Conquerors, at the Empire Theatre. The young man has just left college.

CLARKE.—The betrothal of Harry Corson Clarke and Alice Deming, California heiress, has been announced.

PASTOR.—Mr. and Mrs. Antonio Pastor celebrated the twentieth anniversary of their marriage on Dec. 23. A few friends were invited to dine with the happy couple. Mrs. Pastor was the recipient of several very handsome presents, a magnificent basket of flowers from her amiable husband attracting much attention.

RIAL.—Louise Rial has made a hit in At Piney Ridge, and has received splendid notices wherever she has appeared in it this season. Her daughter, Vira Rial, has also been very successful in the part of the Empress in Madame Sans Gene, to which she was promoted when Marian Abbott left the company.

MINER.—A daughter, Kathryn L., was born to Mr. and Mrs. H. Clay Miner, Jr., in this city on Dec. 11.

MANNING.—John Manning, the old time minstrel, is said to be dying at his home in Cincinnati.

KENDRICK.—Alfred Kendrick, leading man with Julia Marlowe, fainted on the stage of Macauley's Theatre, Louisville, on Dec. 18, while playing Ingomar. He had been ill for some time.

RUSSELL.—Mr. and Mrs. Sol Smith Russell, their son and daughter, spent Christmas week in Washington as the guests of Mr. Russell's manager, Fred G. Berger.

FLORENCE.—Mrs. W. J. Florence presented little Georgie Cip with a doll on Christmas day, with a flattering letter praising the little actress's clever performance in An Irish Gentleman.

CARRITTE.—Nita Carritte, who was to have opened with the Castle Square Opera company, at the American Theatre, last Saturday, was taken ill on Friday. Her place was filled by Anna Lichter, who was summoned by telegraph from the Philadelphia company.

HERBERT.—Sidney Herbert probably will appear as Shylock in Augustin Daly's forthcoming revival of The Merchant of Venice.

COGHLAN.—Charles Coghlan's production of The Royal Box has been so successful at the Fifth Avenue Theatre that Manager Edwin Knowles is endeavoring to arrange with James A. Herne to defer his reappearance in Shore Acres, in order to allow a fortnight's extension of Mr. Coghlan's engagement.

O'MARA.—Joseph O'Mara was ill last Friday night, when his role in The Highwayman, at the Broadway Theatre, was sung creditably by Reginald Roberts.

CUTTING.—Mrs. Minnie Seligman-Cutting is contemplating an early return to the stage, and she may star in a society drama, written by Clyde Fitch for the late Carrie Turner.

CALVÉ.—Madame Emma Calvé has received a unique compliment, having been presented by the composer Massenet with his original score of the opera Sapho, sung by her with great success in Paris.

ON THE RIALTO.

CAMILLE CLEVELAND, who is playing Juno in A Bachelor's Honeymoon, has ideas of her own, and among them, it is said, are very particular views upon the subject of the photographic art. She is one of the great army of amateur camera manipulators who take, now and then, pictures quite as presentable as those devised by professional artists.

The advance man made up his mind, before the company went out last week, that he should go forth armed with portraits of the leading people whose way he was to lead, and Miss Cleveland was notified, along with the rest, to appear upon a certain fair day at the studio of a prominent photographer, where the advance man awaited her coming full many minutes. But she came not. After diligent search the actress was found at her home taking snap shots of herself by means of an ingenious arrangement of strings and pulleys attached to the camera shutter. At least, that is what the advance man said.

* * *

WILLIAM COURTLEIGH has been playing the leading role at the Lyceum during the illness of James K. Hackett. Mr. Courtleigh, who was quite unfamiliar with the role, was called upon to play one night at 8 o'clock, and was forced, therefore, to read the lines. Things went along fairly well until the fourth act, when there occurs a rather frantic love scene with Mary Mannering. Mr. Courtleigh, with his arms about the actress, strove to read from the printed book. The situation struck the audience as funny and a little tittering was heard.

Then, by an unfortunate turn of her head, Miss Mannering obscured the book, and Mr. Courtleigh's lines were lost. He strove to shift the book into view, and the audience laughed uproariously. The situation was irresistibly comical. Mr. Courtleigh deserved, however, great credit for his excellent playing of the difficult role in the circumstances. Since that first night he has been letter perfect and has given a thoroughly admirable impersonation.

* * *

AT the Baltimore Lyceum, week before last, the stock company put on Lady Bountiful, in which play appeared a property baby. The baby had been used already in Caste, and it was somewhat frayed out by the end of its second engagement. So it was that, during a pathetic scene, one of the baby's legs became detached and fell to the stage. The audience giggled, and the players worked manfully to keep straight faces. William Harcourt went up and looked out of a window to hide his laughter, and Jennie Kennark, with commendable presence of mind, kicked the truant leg out of sight. All would have been well after that but for the unfortunate fact that the dialogue introduced repeated allusions to the baby, and each time its name was mentioned there was an enthusiastic laugh from the house. Pathos was queered for the rest of the performance. A new property baby will be introduced at the Baltimore Lyceum.

* * *

THE long distance telephone helped Manager McCallum, of A Boy Wanted (Eastern), out of a tight place on his opening in Cincinnati a few weeks ago. Two of the principal members of his company met with a serious accident and were unable to perform at the matinee. The large audience had to be dismissed, and he was about to close the house for the night when he thought of the Western A Boy Wanted company, on its way to Anderson, Ind. He caught Manager Hyde by telephone and borrowed two of his people to fill the places of the injured ones. Louis Martinetti, who plays the boy, and William H. Murphy, who plays the actor, were hustled to the depot, and by a special engine made the run to Cincinnati in less than three hours, and arrived at the Walnut Street Theatre just in time to give the performance. The house was packed. Messrs. Martinetti and Murphy pleased the large audience. They left after the play and returned to their own company, tired, but pleased to know that they had saved Manager Charles E. Blaney several hundred dollars.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR *will be forwarded.]*

Mrs. L. W., New York city: Mrs. Bernard-Beere was very ill several years ago, but recovered.

DAVID CONYER, Moberly, Mo.: Yes, there is a play called A Ride for Life. It was written by Walter Fessler.

DORIS TOWN, New York city: The Bride Elect is to be produced Dec. 29 at the Hyperion Theatre, New Haven, Conn.

FRANK A. LENZ, Jamestown, N. D.: Miln is the correct way to spell the name. The "i" is pronounced as in mill.

JOHN F. BROCK, Sparta, Wis.: THE MIRROR publishes a theatrical roster every year at the opening of the dramatic season.

W. L., Pensacola, Fla.: Write to J. Marshall Quintero, Masonic Temple, New Orleans, La. He is THE MIRROR correspondent in New Orleans.

FORD HENRY, Jr., Allegheny, Pa.: The play of The Gilded Age is held in manuscript. You can buy Mark Twain's book of the same name, from which the play was dramatized.

EMIL AARON, Philadelphia, Pa.: Yes, William Terriss and Jessie Millward played together in Henry Irving's company during a New York engagement. They also played a New York engagement in Roger La Honte.

GEORGE B. SLOAN, Indianapolis, Ind.: The play of The Old Dominion has not been published. Write to Clay Clement, as per route in the Dates Ahead column. Perhaps he will send you the lines from the play you refer to if you explain that you wish to use them for a toast.

THEATREGOER, New York city: Virginia Dreher left Augustin Daly's company at the close of the season of 1887-1888 to marry G. F. Postlethwaite. She made her debut at the Grand Opera House, of St. Louis, Mo., on March 30, 1882, as Julia in The Hunchback, John McCullough appearing in the leading role on that occasion. She first appeared in Mr. Daly's company as Christie Haggerstone in The Squire in October, 1882.

THE USHER.

The alliance of star attractions to promote the independence of the stage of this country and to free dramatic art from the hold of the mercenaries that are throttling it is gaining strength and number steadily.

Unlike the abortive efforts previously made to concentrate the forces that wish to preserve the theatre from degradation and demoralization, the new association is working on thoroughly practical lines. It is building foundations that will endure.

From the nature of things the preparatory work is beset with obstacles, one of which is the selfishness or the cowardice of a few persons that claim public recognition on artistic grounds, yet when put to the test are found wanting.

But the good work is going on, and the association will be in active operation early in the new year.

The Frawley Stock company, which has returned from a visit to Hawaii, is to be an interesting experiment. Next month it will leave San Francisco for a tour, coming as far East as Washington, with the possibility of an engagement in this city.

This will be the first instance on record, I believe, of a California stock company invading the East. The members of the Frawley party are all favorably known here, but the coming of the organization will be a novelty.

The management announce that they intend to prove to Easterners that San Francisco is not "jay," and that is one of their reasons for sending out the Frawleys. By the way, the home headquarters of the company are to be removed from the Columbia to the Baldwin Theatre.

A week from Saturday night the Lotus Club is to have a Yuletide dinner, which members only will be privileged to attend.

Great preparations are under way to make the occasion unique. Julian Rix and other artists are designing the costumes, and Anton Seidl is composing original incidental music.

There will be wassail songs, a boar's head, barons of beef, roast swan, and other ancient and honorable things appropriate to the season.

The Highwayman's emphatic success is a gratifying matter to the many that believe there is a place for light operas that are free from the commonplace and vulgarity of the average "comic" opera.

It is Manager McCormick's intention to dedicate the Broadway Theatre company to this admirable class of musical work, and the result of the initial venture gives the idea the most substantial encouragement.

The standard being higher, the supply of light operas of The Highwayman class is not large, but there ought to be enough written here and abroad to fill the seasons of one theatre.

A correspondent has a grievance against an alleged Santa Claus exhibited daily in one of the large dry goods stores.

"Of all the dilapidated, mangy and miserable looking specimens you can imagine," she writes, "this Santa Claus is the worst. There is no attempt at a resemblance to the character other than a red flannel costume, not even the paunch being in evidence.

"Thin, scrawny, starved looking, with a most depressed countenance, he stands there, mechanically shaking hands with the stream of children who pass by with disappointed looks.

"He declined to give me his name, but he said he was an actor in hard luck, and had last played in the My Friend from India company. I don't believe he belongs to the profession."

The idea of an actor in straits playing at Santa Claus is ironical, and not without pathos.

Julia Marlowe's condition is improved and she will undoubtedly be able to begin her engagement in this city next Monday.

The first reports of her illness, sent out from Cincinnati, happily were exaggerated.

Miss Marlowe had been overworking, rehearsing her new play, while making night stands, and her temporary withdrawal is due to exhaustion and an absolute need of rest.

It is likely, by the way, that her new piece will not be called The Countess Valeska, after all. It is not an historical play, but as it is laid in the times of Napoleon, the title first selected would be likely to suggest misleadingly a certain Polish lady, who was more or less concerned with the imperial terror of Europe at one stage of his career.

The Boston *Herald* publishes a foolish editorial on what it calls "The Theatre Crank," based on the assassination of William Terriss in London. The *Herald* says:

People engaged in the theatre live in an unreal atmosphere. It is heated, and there is a tendency in it to stimulate false heroics. If the brain is in any manner twisted out of its normal condition, the excitements of the stage are the worst possible food that can be administered to it. It needs calming, with a seclusion as much as possible from excitement, and in what it sees and hears on the stage it is altogether removed from anything of a soothing character. We do not assume at all that the stage in itself stimulates to murderous action. On a healthy brain it has no such tendency, but to a weak brain or a distorted one reasoning, if not experience, must show it to be dangerous. The lesson we would have enforced by this late assassination is that where there are symptoms of this character apparent in any person whose daily life is connected with the stage, its liability to induce a homicidal action be taken into account, and more than ordinary care be exercised to guard against it. A person with a disposition toward insanity must be peculiarly dangerous, if his daily life is in theatrical surroundings.

The stage has to stand enough abuse on grounds that have some appearance of reason without such senseless criticism as the foregoing. There are "cranks" in all walks of life—in journalism, the pulpit, the medical profession, the bar, and everything else. The stage occasionally shelters one, but that is no reason for saying that it is especially conducive to the development of homicidal tendencies.

WILLIAM TERRISS BURIED.

A most remarkable demonstration of respect and mourning attended the funeral ceremonies over the body of William Terriss, the murdered actor, held last Tuesday in London. More than a hundred carriages were in line, besides several drays used to carry floral tributes. An immense crowd, variously estimated at from 10,000 to 50,000 persons, was present. A morning memorial service was held in the Chapel Royal, Savoy, but the principal ceremony was at Brompton Cemetery, essentially the theatrical burying ground of London. After a brief service in the cemetery chapel the coffin was borne to the grave, the throng breaking tombstones and trampling upon family plots in the effort to follow. The resting place chosen was close to that of Henry Pettit, the playwright, whose success, like that of the dead actor, was closely identified with the Adelphi.

Among the mourners at the grave side were Tom Terriss and William Terriss, sons of the dead actor; Seymour Hicks, his son-in-law; Dr. Lewin, his brother; Colonel Lewin, Clement Scott and Mrs. Scott, George R. Sims, Sims Reeves, Gilbert Tate, Arthur Roberts, George Alexander and members of the Green Room Club, Sir Henry Irving, Ellen Terry, and Jessie Millward. The committal service was read, and then the coffin was lowered. The chief mourners left, and the vast assemblage passed through two files of police to look upon the casket. Altogether the ceremony was a strong testimonial of the popular esteem in which the actor was held. The Queen has expressed her sorrow for the loss to the English stage.

Among the persons present at the service in the cemetery were many famous on both continents. Mary Anderson sent a handsome wreath. Mrs. James Brown Potter was likewise represented among the flowers. Among those present, or who sent wreaths, crosses or flowers, were Charles Wyndham, A. W. Pinero, Mr. and Mrs. Kendal, J. Comyns Carr, Charles Hawtrey, Mr. and Mrs. George Grossmith, Harry Nichols, Lily Hanbury, Mrs. Langtry, Mr. and Mrs. Cyril Maude, B. L. Farjeon, Lady Harris, E. S. Willard, Forbes Robertson, John Hare, George Edwardes, Lady Jeune, Marie Tempest, H. Beerbohm Tree, Max Beerbohm, Haddon Chambers, Miss Fortescue, Weedon Grossmith, and Augustin Daly.

At the inquest over the body, on Dec. 20, the coroner's jury returned a verdict of willful murder.

MLLE. ALICE VERLET.

Mlle. Alice Verlet, late of the Opéra Comique, Paris, whose portrait appears upon the first page of THE MIRROR this week, is distinctly Frenchy—not Frenchy in the misapplied sense, but Frenchy in the sense of being delicately and instinctively artistic. Mlle. Verlet is French and Parisian only by adoption. She was born in Belgium, and received her musical education in Brussels, a city very near the top of the artistic ladder, and the singer who has received his or her training in Belgium's capital may rank with the best that Europe can boast. Mlle. Verlet studied four years with the famous teacher, Madame Moriani, of Brussels.

She went to Paris, accepted an engagement for three years at the Opera Comique, and accomplished a most successful debut in Les Noces de Jeannette. When Mlle. Verlet left Paris she came to America, and America is glad of it, more than ever since the young artiste has appeared in opera, which she did on Monday morning last at the Astoria. Her concert work had been enjoyed, but her value as an artist was not known until she appeared as Giannina in Hubay's charming two-act opera, The Violin Maker of Cremona.

Her performance was marked by all the charm that belongs to the French school of art. Vocally, her Giannina was facile and sympathetic, while dramatically it was distinguished for perfect good taste, sincerity and grace. To Mlle. Verlet, indeed, we owe our introduction to this delightful little opera, for she it was who recommended it to Mr. Bagby for performance in New York, having herself originated the part of Giannina at Ostend a year or so ago.

The music of the opera, written by Jeno Hubay, director of the Buda-Pesth Conservatory, is charming and most interesting. Its success in New York is assured, and there is already talk of producing the opera at a prominent theatre. Mlle. Verlet will leave New York about Feb. 1 for an extensive concert tour through the South and West, under direction of the well-known impresario, Victor Thrane, under whose management Ellen Beach Yaw became famous.

HARMONIOUS DISCORD AT EDEN MUSEE.

There was no small trouble last week over a dispute about contracts with the Hungarian band at the Eden Musee. Carl Biringer, it seems, is an importer of musicians from Bohemia, and for some time has supplied the orchestras for the Musee. On Dec. 20 Max Kovessy, leader of the band then in evidence, declined to play, on the ground that his contract had expired. The managers of the Musee claimed that Biringer's failure to produce a band canceled their agreement with him and immediately renewed the contract with Kovessy. On the following day the musical produce dealer came around with another orchestra and was refused admission. Later he met Kovessy in the street and snatched his violin from him. The leader preferred a charge of larceny against his agent, who was taken to a police station, where an exciting scene ended with the return of the instrument and the discharge of the prisoner. Kovessy is still playing at the Eden Musee.

CHRISTMAS EVENTS.

How Members of the Profession Enjoyed the Holiday—Gifts and Celebrations.

The annual festival given to stage children by Tony Pastor, "Aunt" Louisa Eldridge, and their associates took place on last Sunday night at Tony Pastor's and Tammany Hall. The affair was well managed, and each of the four hundred little ones present had an evening not soon to be forgotten. Preparations for the festival had been going on for some time. "Aunt" Louisa Eldridge, Mrs. Antonio Pastor, and Mrs. E. L. Fernandez were at the head of the movement, in which they were assisted by Beatrice Moreland, Kenyon Bishop, Ricca Allen, Ruth Royal, Emma Field, Annie White, Mrs. Vivian Bernard, Mrs. Queenie Vassar Lynch, Marguerite Sylva, Annie Robinson, Marie Hilton, Laura Burt, Emelie Melville, Amelia Bingham, Bijou Fernandez, and Edith Kenward.

A large sum of money was needed, and between the efforts of the committee and kind thoughtfulness of those who could afford to give, over $2,000 was collected. Checks for $100 were sent by Eldridge T. Gerry, A. H. Hummel, and Joseph Jefferson. Mrs. Cornelius Vanderbilt sent $50 from abroad, and among the other contributors appear the names of J. Pierpont Morgan, John Jacob Astor, George Gould, Madame Melba, W. H. Crane, Nat C. Goodwin, Richard Croker, Mrs. Frank Leslie, Mrs. Charles T. Yerkes, Otis Skinner, John Drew, and Mary Mannering.

The entertainment began at Tony Pastor's, where a score of the "infant prodigies" danced, sang and recited for others of their number. As each finished his or her "turn" he or she was presented with some handsome article of jewelry by Mrs. Pastor. The programme was good all the way through. Little Miss Teller imitated Vesta Tilley and Anna Held in a way that would have been nothing short of remarkable in one twice her age. She is an artist, as clever as she is diminutive. Master Ralph was also excellent, and Baby Ruby, from E. S. Willard's company, easily distinguished herself. At the close of her performance she was presented with the Rose Coghlan Doll Nat Goodwin paid so dearly for at the W. P. L. bazaar, the comedian having sent it to the tiny performer. Other little ones in the programme were: Walter Leon, Beatrice Verona, Baby Lil, the Runkels, Ioline, Little Louise Allen, Sadie Jacoby, Vennie Wells, Wee Wee Cubit, Baby Minzinheimer, Maud Jacoby, Little Florence Olp, Clara Miscall, Renie Humpherys, Lottie and Lillie Gentle, Anna Wilkes, and Lottie Ruby.

An audience composed entirely of theatrical people greeted the little players enthusiastically. After the performance the party went to Tammany Hall, where three big Christmas trees were loaded with handsome presents. These were distributed according to suitability, and after further dancing and capering the happy children were sent home and to bed.

The Festival of The Rays.

The Rays' Yuletide celebration, tendered to their A Hot Old Time company, at Washington, D. C., immediately after the performance on Christmas Eve, was an elaborate and enjoyable affair. In their roles of host and hostess the popular Johnny and Emma added new laurels to those already won. The Rays chose as a place for the celebration their suite at the Hotel Regent, which were profusely decorated with holly and mistletoe. The chief feature was a Christmas tree, laden with gifts amounting in value to more than $1,600. Every member of their company received a gift, and, in return, the company presented to the Rays a massive silver, gold and ebony service, consisting of coffee urn, teapot, cream pitcher, sugar bowl, and spoonholder, resting on a silver and oak tray, suitably inscribed. In making the presentation, Manager Edgar Selden gave voice to a felicitous address. After a hearty round of applause Johnny Ray responded in a happily worded speech, and wound up his witty remarks by presenting Mr. Selden with a four-carat diamond stud, with the injunction that he never part with it through life, and advising that he take it with him when he died, "because it would not melt." Mr. Selden got "even" by tendering a solid gold diamond match box, coupled with these lines:

Although you are without a match,
I thought that I would try,
To match you in some other way,
Ere Christmastide passed by.
But all in vain! I've racked my brain
And brought on nervous shocks,
For if I'm viewed in proper light,
You've got me in a box.
'Twas you I sought and tried to catch,
I've planned both night and day,
And here you've caught me at the scratch,
Old comrade—Johnny Ray.

After this the presents rained thick and fast. Mr. Selden, at Mr. Ray's request, acting as Santa Claus and distributing gifts, of which only a partial list is here given: Mr. Ray, solid gold watch and chain, diamond studded K. of P. charm, solid silver military brushes, solid gold and diamond match box, silver match box, and embroidered tablecloth; Mrs. Ray, a turquoise and diamond marquise ring, cashmere and lace house jacket, gold and silver mounted monkey skin pocket-book, and toilet articles innumerable; Edgar Selden, diamond stud, antique silver match box, silver shaving strop, silk suspenders, neckties, scarfs, gloves and useful articles galore; Mrs. Selden, a chainless bicycle, imported Japanese silk house coat and eider down jacket, pair silver candelabra and onyx vase; Fred P. Wilson, diamond cuff buttons and antique match box; Bernard Dyllyn, horned alligator satchel, silver jeweled tooth brush, and a "bunch of money;" John C. Leach, gold watch and chain and charm, a Chinese doll, silver nail file, and many knick knacks; Frank Lalor, diamond and ruby pin, silver match box, silver pocket knife, silver shaving mug and brush; Gilbert Girard, pair of solid silver military brushes; Emil Biermann, leather traveling bag and silver pencil; B. D. Smith, smoking set and silk suspenders; Madeline Marshall, leather writing desk and tablet, furnished, and gold mounted pocket book; Kitty Nelson, silver comb and brush and silver and glass powder box; Josie Claflin and Pearl Alexander, silver garters and toilet sets. An elaborate repast was enjoyed by the merry gathering, and the memorable event was brought to a delightful close by an impromptu cake walk, a standing toast to The Rays, and the singing of "Auld Lang Syne."

Notes of the Day.

Manager A. A. McCormick entertained the members of the Broadway Opera company right royally on Christmas evening. The house orchestra was retained all night, and after the performance the big stage of the Broadway was cleared and a thoroughly enjoyable dance given. This was followed by a banquet at the Vendome, where the entire company toasted their generous manager.

June Angott Clifton presented Lillian Evans (Mrs. John W. Turnbull), with a gold watch on Christmas Eve, and also gave a valuable present to every member of her company, and was the recipient of many articles in return. Major T. C. Howard received on Christmas Day from a club of Portland friends an elegant solid gold chain, double Empire style, with heavy Maltese cross, bearing raised emblem of Elk's head antlers, against an 11 o'clock dial, with two diamonds for the eyes. He received also a large mariner's compass for his yacht *Cusco*, a cane, a number of silver articles from the June Agnott company, and an elderdown dressing gown from Mr. and Mrs. Clifton.

At Poughkeepsie, N. Y., on Friday evening, Claude Amsden, comedian and stage-manager of the Waite Comic Opera company, was presented, on behalf of the members of the troupe, with a handsome diamond studded locket as a Christmas gift. Manager F. G. Harrison made the presentation speech.

Manager B. S. Spooner gave The Spooners, Edna, May, and Cecil, and their company, a Christmas tree and refreshments, at Wilmington, Del., on Christmas Eve. The company exchanged presents of value and report a delightful time.

Knoll and McNeil were the recipients of many handsome and valuable presents on Christmas from relatives and friends. Mr. Knoll received a house and lot in Erie, Pa., from his father, and Miss McNeil received a pair of solitaire diamond earrings. They received also two handsome gold cornets from the Hon. C. G. Conn, of New York.

Weber and Fields gave a Christmas tree party at their cozy theatre Christmas Eve, when they received a pair of loving cups from their company.

Andrew Mack gave a Christmas dance and supper to his company at the Fourteenth Street Theatre.

Charles E. Evans and W. D. Mann remembered the company at the Herald Square on Christmas, as well as Musical Director G. L. Humphries and Doorkeeper Thomas Dunbar.

May Irwin had a jolly celebration at the Bijou Christmas night, in which the entire Sweet Miss Fitzwell company participated. The actress resolved to enjoy the day in a good old fashion, and consequently, after the performance, the stage was cleared and a huge tree put up. This was decorated and illuminated by hundreds of tiny electric lights. There were 625 presents on it, each with a bright verse by Julia Baird. Proprietor Henry B. Sire and Manager Rudolph Aronson personated twin Santa Clauses. After the presents were removed, the tree gave way to long supper tables and champagne corks popped a merry accompaniment to the merry comediennes "coon" songs until early in the morning.

Christmas Eve was celebrated by the What Happened to Jones company at Washington with a social session after the performance at the New National Theatre, in the parlors of the Hotel Regent. Besides the company there were present Manager W. H. Rapley, of the New National; Manager Augustus Pitou, Jr., and Richard Webster, of Cumberland '61. After a Christmas dinner had been served gifts were distributed to all from a richly-dressed Christmas tree.

There was a family reunion at the residence of Mrs. Henriette Crehan in Brooklyn on Sunday, when Mrs. Crehan entertained at dinner Mr. and Mrs. Oliver Byron, Hattie Russell, of the Nat Goodwin company, and Ada Rehan. Mrs. Byron, Hattie Russell, and Ada Rehan being Mrs. Crehan's daughters. There were also present Oliver Byron, her son-in law; William Crehan, advance representative of Oliver Byron, and Arthur Rehan, of Augustin Daly's managerial staff, her sons, and her two grandsons, Arthur W. Byron, of John Drew's company, and Fulton Russell, of Mr. Byron's company. Mary Bourke, a retainer of Mrs. Crehan's, who has nursed two generations of the family, received many tokens of affection and esteem. Mrs. Crehan has resided in the one house in Brooklyn ever since she came to this country thirty years ago from Limerick, Ireland, where her late husband was Collector of Customs of the Port. Every member of her family has become noted in the world of art, music, or the drama.

FUNERAL OF ALPHONSE DAUDET.

The remains of Alphonse Daudet, the French author, who died suddenly at Paris on Dec. 16, were buried with appropriate honors on Dec. 20. The houses along the route of the funeral procession were draped in mourning, and the scene was most impressive. Nearly all of the notables of Paris were in the procession. The remains were followed by M. Daudet's sons, Leon and Lucien; his brother, Ernest; M. Rambaud, Minister of Public Instruction; M. Hanotaux, Minister of Foreign Affairs; M. Roujon, Director of Fine Arts; deputations from the Municipality, the French Institute and from the societies of authors, composers and journalists, in addition to an immense crowd of others. Emile Zola delivered the funeral oration. The municipal authorities of Paris have decided to name a street in memory of the dead author.

SOCIAL AT THE TWELFTH NIGHT CLUB.

The monthly social of the Twelfth Night Club was given last Tuesday in the cozy rooms at 23 West Forty-fourth street. A delightful programme was given under the auspices of Fielding Roselle, who sang a number of delightful selections as a personal offering to the entertainment. Myota French gave a capital interpretation of Goring Thomas' "Chanson d'Avril," and Mlle. Le Gierse was heard in a Russian song. Mrs. Wightman was the soloist on the guitar. Among those present were Mary Knight Wood, Mrs. Bronson Howard, Mrs. H. Clark, Margaret Gordon, Mrs. George Studwell, and Madeline Bouton.

"SUNSET LIMITED" ANNEX FROM NEW ORLEANS.

The annex to Sunset Limited will resume service from New Orleans on January 4th, 1898, leaving New Orleans every Tuesday and Saturday thereafter, making connection at that point with the Limited train of the Southern Railway from New York and the East. The Limited will consist of Pullman latest, drawing-room, sleeping car and Sunset Limited dining car. The southern route is the most delightful this time of the year. The route lies south of the snow line, and is free from snow and excessive cold. Washington and San Francisco tourist sleeping car leaving Washington every Monday and Saturday goes through to San Francisco without change. For full particulars, sleeping car reservation tickets, etc., call on or address Alex S. Thweatt, Eastern Passenger Agent, 271 Broadway.

Todd's Opera House, Dunkirk, Ind., opens Jan. 1. Managers send open time. S. R. O. guaranteed.

AT THE THEATRES.

Fifth Avenue—The Royal Box.

Romantic play in five acts, founded on a drama by Alexandre Dumas and adapted by Charles Coghlan. Produced Dec. 21.

Clarence	Charles Coghlan
The Prince of Wales	Harold Russell
Count Felsen	Albert Bruning
Lord Bassett	Walter Craven
Tipps	Charles Stanley
Winch	Claude Brooke
Marmaduke	Edwin Hoff
Benvolio	Frank Sheridan
Montmorency	Guy Nichols
Davis	Charles Plunkett
Wigets	Taylor Granville
Rickards	William Morton, Jr.
Servant	J. W. King
Countess Helen	Elizabeth Garth
Celia Pryse	Grace Filkins
Lady Robert	Lulu Klein
Juliet	Gertrude Coghlan
Ebba	Addie Plunkett

The Royal Box, produced last Tuesday evening at the Fifth Avenue Theatre for the first time in New York, proved an unqualified artistic success, and to judge from the large audiences the production has been drawing since then Charles Coghlan must also be credited with having hit the bull's-eye of popular approval.

Mr. Coghlan is entitled to double honors. He has taken Dumas' play of Kean and greatly improved it in his adaptation, especially in the dialogue, which is terse and telling, and devoid of theatrical bombast. He has also achieved a signal success in the stellar role of the piece.

In Mr. Coghlan's version the character substituted for Kean is called Clarence. In the main, however, the story of the French play has been followed, embodying a love affair of Kean and his jealousy of the Prince of Wales, which led him to insult the heir apparent during a public performance at Drury Lane. The period of The Royal Box is 1810, and the scenes are laid in London.

The opening scene presents a reception-room at the Swedish Embassy. The guests, including the Prince of Wales, are discussing the absence of Clarence, when the actor enters, and, under the pretext of clearing the reputation of a young woman who is supposed to have eloped with him, asks the Countess Helen, wife of the Swedish Ambassador, to read a letter from the lady in question. The letter is merely a subterfuge, as it is in reality a love letter from Clarence to the Countess asking her to meet him clandestinely in his dressing-room at Drury Lane. It is singular that such an up-to-date adapter as Mr. Coghlan should have allowed the Countess to read the letter aloud to the audience, while her husband and the Prince, who are in close proximity, are supposed not to hear the perusal. This might easily be changed by having the guests on some pretext or other retire to an adjoining room.

With this exception the scene is admirably managed throughout, as are also all the subsequent scenes of the play.

Mr. Coghlan, as we all know by this time, is one of the cleverest actors on the English speaking stage. He is equally at home whether he is cast in a romantic drama or in a modern society play. He possesses the consummate art of seeming so entirely to the manner born in every role he assumes that you forget that he is acting and he never impresses you as having learned his lines by heart. There is a singular charm in his impersonation of Clarence on that account.

There are many opportunities in the course of the play when the average star would have succumbed to the temptation of working up a theatrical situation with "sound and fury signifying nothing." Mr. Coghlan, on the other hand, acted with a reserved force that proved far more effective. In this respect his exposure and denunciation of Lord Bassett in the third act was a masterpiece of histrionic art.

In the great scene in the fourth act, when Clarence publicly insults the Prince of Wales, who is seated with the Countess Helen and her husband in the royal box, Mr. Coghlan carried the house by storm. Yet he never resorted to anything akin to ranting or any other but perfectly legitimate and natural methods of depicting the tremendous emotional excitement under which Clarence is supposed to be laboring. Take it for all in all, Mr. Coghlan's work in The Royal Box is the finest exhibition of the art of acting that has been seen on the New York stage this season.

Harold Russell, who replaced E. J. Ratcliffe, gave a capital character sketch of the Prince of Wales. Walter Craven as Lord Bassett, Charles Stanley as the constable, Claude Brooke in the dual role of landlord of "The Cat and Fiddle" and stage-manager of Drury Lane, also deserve special mention for clever character work.

Albert Browning as Count Felsen, Edwin Hoff as Marmaduke, Frank Sheridan as Benvolio, Guy Nichols as Montmorency, Charles Plunkett as the dresser, and Taylor Granville as an acrobat all gave efficient support.

Elizabeth Garth as the Countess Helen offered an effective delineation of a typical coquette in contrast to the ingenuousness and sincerity of the Celia Pryse, the stage-struck young woman in love with Clarence. The role of Celia was delightfully enacted by Grace Filkins. Gertrude Coghlan made a most favorable impression as Juliet in the balcony scene, and appears to have inherited from her father genuine talent for acting. Lulu Klein was also seen to advantage as Lady Robert.

Irving Place—Die Einzige.

Comedy in three acts by M. Petzold. Produced Dec. 30.

Franke	Emil Marx
Bertha	Wilhelmine Schlütter
Clara	Camilla Marbach
Luise	Anna Braga
Robert	Michael Pichon
Paul Herbst	Bernhard Vorwerk
Hartwig	Georg Le Bret
Ein Corpsdiener	Carl Frischer

Die Einzige (The Only One) was produced for the first time in America at the Irving Place Theatre on Dec. 30. The play is described on the programme as a comedy. To any one having seen the play the author's idea of a tragedy is inconceivable. In this little play of three short acts the family skeleton is yanked out of the closet, and his bones made to rattle from curtain rise to curtain fall. Where is the idea of comedy in that?

A very minor government official, driven to desperation by an extravagant family, makes private use of government funds placed in his care, is discovered and discharged. Inherently a weak man, he soon sinks into a state of mental decrepitude and becomes the butt of scorn and derision to an unfeeling family. The only one who has any sympathy for him is the youngest daughter, who has become the main support of an unreasoning mother, a selfish sister, a profligate brother and a ruined father. In the second act the mother dies, the brother leaves the house and the sister packs her valise and goes "to the city." Instead of relieving the self-sacrificing daughter this combination of fortuitous circumstances serves only to work her doom. She has a lover, and he asks her to give up her father and marry him. This she refuses to do, and the lover leaves her in anger. There is no happy ending, and one is left with a disagreeable sensation when the curtain falls.

The parts were admirably cast, the women playing particularly well. Camilla Marbach had her first opportunity in a modern part, and used it well. Her exit in the second act was a clever bit of work. Anna Braga as Luise had a part absolutely without relief from sombre resignation, at least as she played it. One longed for a tiny bit of human cheer. Fraulein Schlütter is always a conscientious actress, and gives to her performances character and reality. The whole presentation evidenced the careful stage training of this theatre.

Manhattan—The Ballet Girl.

Musical comedy in two acts; book by J. T. Tanner; lyrics by Adrian Ross; music by Carl Kiefert. Produced Dec. 21.

Reuben Van Eyt	David H. Lythgoe
The Earl of Kilbeggan	Thomas Ricketts
Lord Comarthy	Charles Arthur
Eugene Taradelle	Edouard Jose
Perch	Christopher Bruno
Kopsdoppen	Snitz Edwards
Baton Blanc	Fred Solomon
Floots	Charles Seagrave
Vizier	Dave Abrams
Vrouw Schomberg	Christine Blessing
Gretchen	Lillian Cooley
Minna	Violet Potter
Fritz	Irene Vera
Bedalia	Marie Hilton
Violette	Allene Crater
Nita Vanderkoop	Louise Willis-Hepner
First Actress	Marjory Relyea
Second Actress	Lila Haynes
Third Actress	Gabriella De Thien
Fourth Actress	Vashti Earl
First Milliner	Maud Emmerson
Second Milliner	May Hamilton
Third Milliner	Gladys Kensington
Fourth Milliner	Lillian Kensington
First Heiress	Caroline Rhodes
Second Heiress	Mabel Belton
Third Heiress	Emma Guthrie
Fourth Heiress	Nettie Scarsez
Leading Widow	Rose Flores
First Widow	Clarice Middleton
Second Widow	Phyllis Baranco
Third Widow	Suzie Hale
Fourth Widow	Mazie Follette

Edward E. Rice presented, last Tuesday evening, at the Manhattan Theatre, an English musical comedy, in two acts, The Ballet Girl, book by J. T. Tanner, lyrics by Adrian Ross, music by Carl Kiefert. A large audience was on hand, prepared to give the new play a cordial greeting, but long before the close of the first act gloom had settled upon the house. Mr. Rice's ability to reclaim apparently hopeless properties is undeniable, and he may be able to bring the breath of life to this sad entertainment, but an almost entirely new book and a large share of new music, besides relentless cutting, will be necessary to this end.

The slender story of The Ballet Girl opens at a Hollandish village, where Nita Vanderkoop, an American heiress, is masquerading as a peasant. The Earl of Kilbeggan, an impoverished peer, cognizant of the heiress, whom he has never seen, arrives to sell his title for her money. It happens that Violetta, a Parisian ballet girl, beloved by the Earl's son, Lord Comarthy, is also on the ground, and, being mistaken for the American, is courted by the Earl. Nita, of course, truly loves Reuben Van Eyt, a poor artist, who worships her as one of his own estate. Violette encourages the Earl, under advice of her manager, who has an eye to advertisement.

The scene changes to the stage of a Parisian playhouse, where Manager Eugene Taradelle is rehearsing a new ballet, with Violette as its central figure. The Earl has begun to resent the free use of his name for advertising purposes, but he is further annoyed until he consents to the union of his son and Violette. Then Nita is betrothed to Van Eyt, who has painted a popular Salon picture, and the Earl's cup of bitterness overflows.

This, of course, is very like the excuses offered for sundry other English works of similar character, and there appears no novelty to surprise or to divert. The music, which might have been a relief, is commonplace and amateurish. One air, "The Girl I Love," is almost a reproduction of Oscar Hammerstein's "Santa Maria," heard here last season. Adrian Ross' lyrics were the extenuating circumstances, they being chiefly in his usual happy vein, but certain obvious interpolations of a topical flavor went far toward lowering the lyrical tone. Mr. Rice introduced, as usual, an alleged French quadrille which combined the weak points of its predecessors in the same line, but involved a go-as-you-please method of procedure which lent the informal appearance of a dance which had not been rehearsed.

Many of the players did well considering the hardship of their lot. David H. Lythgoe, a newcomer from England, neatly played the artist hero, and sang well in a sweet, clear baritone. Louise Willis-Hepner was a dainty, tuneful Nita, and her second act gown was a thing of uncommon beauty. Allene Crater strove bravely to make attractive the title-role, but she seemed to have been cast unhappily, and her work, while conscientious and careful, failed to stamp Violette with individuality or with fascination. Edouard Jose scored a distinct success as a hustling Parisian manager, his own accent and his own whiskers fitting the part admirably. Snitz Edwards was amusing in a perfunctory way as a Dutch innkeeper; Thomas Ricketts worked much and hard to small purpose as the Earl, Fred Solomon was clever as a poor composer, and Charles Arthur gave a singularly hopeless impersonation of Lord Comarthy. Dave Abrams contributed a capital but superfluous pantomimic dance; Christine Blessing and Marie Hilton failed of effect in character parts, and Charles Seagrave and Christopher Bruno did all that might have been done in servant roles.

The chorus was of the sort long since made historic by Mr. Rice, and the costumes worn by its members were hardly up to the mark of the traveling burlesque companies. A rebellious rope and tackle device for aerial flight might well have been omitted from the second act, as might also the cheerless, childish antics of an unspeakable Turk during the ballet rehearsal.

There were two pretty scenes, and an excellent imitation of a steamboat whistle.

American—The Queen's Lace Handkerchief.

Comic Opera in three acts by Johann Strauss. Revived December 25.

The King	Lizzie MacNichol
The Queen	Anna Lichter
Donna Irene	Grace Golden
Marquise of Villareal	Clara Wisdom
Cervantes	Joseph F. Sheehan
Count Villaiobois y Roderigues	Wm. G. Stewart
Don Sancho	Raymond Hitchcock
Marquis Villareal	Frank Wooley
Duke of Feria	Chas. Whyte
Count San Gregorio	R. Ridgeley
Count Ermos	W. C. Brockmeyer
Don Diego de Barados	R. Johns
Dancing Master	E. Danton
Master of Ceremonies	Ruth White
Antonio	John Read

Elliott Zborowski and Henry W. Savage reopened the American Theatre on Christmas Day with the intention of making it the permanent abode of English opera, or rather of operas sung in English. Mr. Savage has met with signal success in the same line in other cities, the Castle Square Opera company having a long record of successful performances both in Boston and Philadelphia. The metropolitan branch of the Castle Square Opera company is to be conducted on the same plan as in those cities, the management promising a high class of weekly productions at popular prices. The operas underlined for presentation cover an extensive repertoire of standard operas, many of which have never been sung here in English.

The Queen's Lace Handkerchief, which was selected for presentation at the opening matinee performance, fulfilled all that was promised for the enterprise. The principal singers were fully up to the standard of a Broadway house, and the chorus was large and well drilled. Another commendable feature was the general excellence of the scenery and costumes.

Nita Caristo, who was to have sung the role of the Queen, was prevented from appearing by a heavy cold, and Anna Lichter, of the Castle Square Opera company in Philadelphia, was telegraphed for to take her place. Miss Lichter possesses a delightful soprano voice, and did full justice to the role she was called upon to assume at such short notice.

Joseph F. Sheehan, who was cast for the part of Cervantes, is neither a Jean De Reszke as a singer nor a Richard Mansfield in point of histrionic ability, but he sings and acts much better than the average tenor of operatic commerce.

Lizzie MacNichol looked picturesque as the King, and acquitted herself with customary vocal efficiency. A ballad which she interpolated was enthusiastically applauded. Grace Golden also deserves commendation for her artistic singing and clever acting in the role of Donna Irene.

The operatic comedians comprised Raymond Hitchcock, Frank Wooley, and William G. Stewart, who managed between them to keep the humorous ball rolling. Considerable amusement was also afforded by Clara Wisdom as the Marquise of Villareal.

Charles Whyte, R. Ridgeley, W. C. Brockmeyer, R. Johns, E. Danton, Ruth White, and John Read all made the most of their respective roles.

The Queen's Lace Handkerchief will be sung throughout the current week. Il Trovatore, sung in English, is underlined for production next Monday.

Casino—The Telephone Girl.

Musical comedy in two acts; book by Hugh Morton; music by Gustave Kerker. Produced Dec 27.

Hans Nix	Louis Mann
Colonel William Goldtop	Charles Dickson
Dick Marvel	Edward S. Abeles
Senor Velasquez	Henry Bergman
Ebenezer Fairfax	Nicholas Burnham
Snuffles	James F. McDonald
Saunders	Ben T. Dillon
A Ballet Master	Signor Francioli
Estelle Coocoo	Clara Lipman
Beauty Fairfax	Eleanor Elton
Samanthy Fairfax	Sarah McVicker
Mrs. Puffaway	Rosa Cooke
Toots	Millicent Willson
Clementine	Anita Willson
Rosie	Bessie Wynn
Susie	Helen Dupont
Sallie	Edith St. Clare
Totsie	Jane English
Seraphine	Grace Spencer
Viola	Lily Ward
Adele	Evelyn Byrd
Pauline	Heleyn Whiting

A new two-act musical comedy, borrowed from the French of Antony Mars and Maurice Desrallierres, words by Hugh Morton, music by Gustave Kerker, was presented last evening before a large audience at the Casino.

The concoction is quite Frenchy in atmosphere, with strong suggestions of The Girl from Paris, and like works of art. The story is of crossed wires in a love affair, involving a music hall dancer, a French telephone girl, a gay broker and an aged masher. The play opens in the interior of a central telephone office and concludes in the apartments of the music hall artist.

A telephone girl is much in love, but the ardent object of her affection has an old sweetheart in the person of the music hall person aforementioned. The last named character telephones an appointment for a meeting, which the lover consents to keep on condition that it shall be the last. The telephone girl, however, overhears the wired words, and with them a second message from the music hall person to her newly hired maid. Of course, the telephone girl intercepts the last message and appears as the maid. Such is the none too powerful plot. A side story is introduced, bringing in the rustic parents of the music hall girl, who palms off her supposed maid as herself, in order to protect the high standard of respect in which her memory has been cherished in the provinces. "True love triumphs in the end," and all concludes precisely in the same old way. But the piece is so dull that the audience last night yawned in unity after the first act.

Louis Mann as Hans Nix, inspector of telephones, has about the same make-up and twisted dialect as he had as the innkeeper in The Girl from Paris, and makes most of the fun. This may be said honestly, with the qualification that there is really too much of him in the performance. Clara Lipman, too, as Estelle Coocoo, the telephone girl, is practically Julie Bonbon over again. Eleanor Elton as the dancer, Charles Dickson as an old bean, Edward S. Abeles as the gay broker, and James McDonald, the errand boy, were successful.

Mr. Kerker's music is bright and catchy and better than the book, which, it is understood, is under revision to relieve its prolixity. The "all feminine" chorus comprises some agreeable voices, and the owners thereof are graceful and dressy.

One episode wherein the donor of a garter attempts to put his gift upon the fair recipient comes pretty near the limit of French importation. For that matter, the whole piece follows the latter-day traditions of the Casino, which caters to a peculiar clientele.

Star—Miss Philadelphia.

Musical satire in three acts by Edgar Smith, Herman Perlet, and Frederick Gagel. Produced Dec. 27.

Ruth Springgarden	Elvia Crox Seabrooke
Daisy Walker	Queenie Vassar
Miss Jane Brownsmith	Jessie Villars
Vera Gray	Georgia Stewart
Captain Bullitt	Etta Candee
Olga Lambert	
Lulu Temple	Nellie McNulty
William Penn	William H. West
Dodge Trolleys	O. S. Fitz-Gerald
Nipit	Frank Lynden
Rhoda Wheel	Nelly McNulty
Getta Wheel	Lily Collins
Iona Wheel	Regina Collins
William Penn, Jr.	Joe Cawthorn

Miss Philadelphia paid a visit to the gay metropolis last night and held a reception that, in point of attendance, would put to shame a Congressman's first dally with the "open house" system. The Quaker maiden has been away from her native heath before, and in better company, but for some unheard of reason she endeavored to be too sedate and too high in her social ideas. As a result there was seldom a panic at the doors of her temporary abodes, and in a short space of time the young lady fell with a suddenness that made her chaperone ashamed of her. Willie Collier is a clever comedian, but he made the mistake of thinking Miss Philadelphia a heavy drama and the public would not stand for it. With a little "straight" work and real humor, the piece became "slower" than the city that stood sponsor for it, and then business went to pieces and the play was dropped. This seemed a shame, for, while a very ordinary, everyday, show-your-uncle-the-town burlesque, it had plenty of catchy music and room for rough or specialty work that would catch like fire in the popular priced houses. "A Maid Demure," "My Love, My Own," and "These Words May Have Meaning for Thee," had popularity in them, and the plot of the piece was capable of expanding like a boy's pocket when something else is wanted inside.

Joe Cawthorn saw this. Mr. Cawthorn is a good monologist, but as a comedian he and Collier are not in the same class. They did not need to be. Cawthorn is irresistibly droll, and he can fall down as artistically as any man living except Eddie Girard. Therefore Miss Philadelphia was an unlimited success last night. The audience laughed until it cried, and applauded furiously. The piece was played in a delightfully unlegitimate way that made it.

Elvia Crox Seabrooke was less successful than expected in the title-role. She lacked the youth and "ginger" of the others of the cast, and as a result her Quaker maid was too demure and sedate for anything but a Sunday school. But as for the rest, the piece showed itself a good vehicle for what was needed to be carried on it. The production had good scenery, better costumes, and charming girls, and after all, what more could be desired?

Garden—The Nancy Hanks.

A good audience assembled at the Garden Theatre last evening, when The Nancy Hanks, a three-act farcical comedy, by Frank Tannehill, Jr., had its first New York presentation. The comedy is now a two-year-old, having been on the road last season, as well as during the present theatrical year. A review of the performance was published in THE MIRROR in August last.

The cast is practically the same as it was at that time. Marie Jansen has the principal part, that of Pearl Dodo, an actress. She wears some stunning gowns, and acts the part with her old time verve and dash, and the several songs introduced for her she sings with spirit.

Frank Tannehill, Jr., the author, is very ac-

ceptable in the chief comedy part, and Harry Beresford as a Frenchman proves himself to be a clever dialectician. His shaving specialty is an amusing feature. Mrs. F. A. Tannehill, Clayton E. White, and Pauline Fletcher acquit themselves well. Jessie Bradbury is an attractive soubrette. The role of Zona, which was played so charmingly earlier in the season by Dorothy Chester, is filled acceptably by Emma Dunn.

The comedy has improved wonderfully during the season and makes a most enjoyable evening's entertainment. It is free from the suggestiveness that has come to be the chief factor in so many productions of its kind.

Third Avenue—The Great Diamond Robbery.

The Great Diamond Robbery is the bill for the week at the Third Avenue Theatre, and was greeted by a good house last evening. The scenic effects, particularly the Hoffman House cafe setting, received much applause.

The strong story of this melodrama was enacted by a company notable throughout for its ability. Jennie Reiffarth as Mother Rosenbaum, the part formerly played by Madame Janauschek, showed that she had studied that great actress' methods with good effect. Harriet Sterling made a handsome and forceful Mrs Bulford. Myron Calice assumed the many disguises of Dick Brummage, the detective, with ability, and J. W. Benson was a typical politician of a certain class. The rest of the cast was uniformly excellent.

Grand—A Hot Old Time.

The programme at the Grand Opera House last night dealt out the information that the Rays were to be seen in A Hot Old Time. One was left the liberty to pun on or guess at the result, according to choice. The audience did neither. It came for amusement and it got just precisely what it wanted. A Hot Old Time is like a glass of beer. It is covered with froth, light at the best, easily seen through, and yet withal sparkling and the best sort of a "bracer" for tired people. Frequent theatre-goers will remember Johnny Ray as an expert knockabout comedian. In his play he does a little of everything, and all so well that it is easier to forgive him for what he does than for what he does not do. Mrs. Ray is fair, John C. Leach is good, and the others of the company are thoroughly competent.

People's—The Fast Mail.

Lincoln J. Carter's scenic melodrama, The Fast Mail, opened a week's engagement at the People's last night before a large audience that grew enthusiastic over its stirring incidents. The company presenting the play is equal to all requirements, and includes Stanley J. Ross, Frank Cotton, Lawrence Gillard, Sam J. Roberts, Will H. Davis, R. C. Rilen, Ray Jones, Charles Larkin, Charles Moore, R. Rodney, Hall Cook, W. Davis, Fred Armstead, Frank Holliday, Ermina Osborn, May Roberts, and Belle Graham.

At Other Houses.

HERALD SQUARE.—The French Maid is already preparing for her one hundred and fiftieth anniversary at this house.

BROADWAY.—No comic opera in recent years has approached the success of The Highwayman.

BIJOU.—The Swell Miss Fitzwell, with May Irwin, continues to draw as forcibly as a mustard-plaster, and promises to be good twice as long.

COLUMBUS.—The Heart of the Klondike began a week's engagement here yesterday.

THIRD AVENUE.—The Great Diamond Robbery began a week's engagement last night before one of the largest audiences of the season.

METROPOLIS.—Though far from home, Chimmie Fadden is happily understood at the new amusement resort of upper Harlem.

DALY'S.—The Geisha is enjoying a revival at Daly's, and will no doubt attract large audiences as usual.

Other attractions are: Academy of Music, The White Heather; Garrick, The Little Minister; Hoyt's, A Stranger in New York; Fourteenth Street, Andrew Mack; Knickerbocker, An American Citizen; Empire, A Marriage of Convenience; Harlem Opera House, Never Again; Lyceum, The Princess and the Butterfly; Jonah, The veriscope; Wallack's, A Ward of France, and Garden, The Nancy Hanks.

MIRROR CALLERS.

Among the visitors to THE MIRROR office during the week were:

Francis Wilson, James O'Neill, Walter Perkins, J. C. Bennett, Bert Coote, J. A. Mellon, June Stone, F. W. Seager, Seth Halsey, Herbert O'Connor, Charles P. Gilmore, Harold Tompkins, Ralph Hamilton, Joseph Menchen, Charles Craig, C. E. Ball Frank Hayden, Clayton Legge, Frank H. Crane, James O. Barrows, Arthur Giles, Fred Dunn, R. M. Thomas, J. F. Smiles, Jack Farley, William R. Hatch, W. S. Harkins, Edwin Brewster, Louis Maurice, H. M. Pitt, Guy C. Morris, Charles A. Schelor, Perkins Fisher, Matt Curtis, C. W. Leigh, Ferd Noss, W. F. Phillips, F. D. Height, J. C. Briel, John H. Armstrong, Frank Doane, Ben T. Dillon, John F. Palmer, R. C. Le Roy, J. K. Adams, C. H. Truesdell, E. C. White, Burt McCann, Charles R. Sweet, Lester M. Morrison, M. J. Beane, T. T. Whitling, Martin Hugo, James W. Bankson, J. C. Vernon, William Nichols, Calvin Tibbets, Taylor Granville, George Bryton, Mattie Keene, Jennie Burt, Mollie Newell, Ethel Hertslet, Ella Salisbury, Helen Lee, Fannie Ferris, Lillian Stillman, Adella Barker, Katherine Walsh, Nellie M. Davis, Edith Daniel, Maud B. Hayes, Winifred Hammond, Adele La Gros, Lily Lyons, Alice Gray, Eva Selbie, Edna Scott, Bessie Challenger, Viola Black, Georgie Black, Dorothy Lester, Olive Beckley, Mlle. Winnifred, Emelie Melville, Jennie Jacob, Bertha Noss, Helen Guest, Annie Alliston, Agnes Ardeck, Sara Neville, Nellie Lindroth, Kate Dalglish, Lenoie Allen, Helen Judson, Jennie Eddy, Mrs. Marriott, Julie Kingsley, Katherine Burns, Irene Taylor, Lottie Vincent, Amy Lee.

THE ITALIAN STAGE.

Triumph of Duse—Scarcity of Good Plays—Topics.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

Milan is notoriously the worst town that any actor, actress or singer can appear in. The Milanese think themselves the first critics in the universe, and it is their greatest pleasure to find fault with every artist who has triumphed throughout the world before having received the verdict of Milan. Thus, even Patti was coldly received at La Scala, and lately these critics have endeavored to find fault with Duse! And would you know what is the flaw they see in her? She has become too French! She imitated Sarah! She was too Parisian! The real and true critics, however, who went to the theatre without a *parti pris*, burst out at intervals with "Impossible to go further!" "Perfect!" "Superb!" "She's a giant in her art!" etc. One of the reasons of some of the malcontents' hypercriticisms was the doubling of the prices, which caused a kind of revolution among the pitites and galleryites. But the great artist triumphed at last, and the longest and sharpest critics' horns were withdrawn to give way to a general enthusiasm, while the entrance fees increased every night during her stay.

In no other place that Duse has yet visited has she had such people to win. She has had only to "come, be seen, and conquer" at once. In Turin the entrance fees were greater than ever known in that town. The success was phenomenal. The Princess Satizia and the young Duchess of Genoa did not miss a single representation, and sent to beg Duse to go into their boxes after the second act each night. One thing she certainly has gained by going to Paris: She dresses better. But, then, she can afford to dress better now. In one act of Magda she wears a splendid pink and cream brocade, with a bunch of pink tea roses on the bodice, and from this falls a scarf of tulle. Over this an embroidered velvet cloak, lined with ermine. In another act she is in white, with a pink and gold corselet, and a white cape, fringed with lace.

So far, I think her greatest hit is Magda. I suppose that no one can touch her in this part. Bernhardt was a dismal failure in it throughout Italy.

Duse's appearance in Naples defies description. It was in Naples, you know, that she made her first great success. Now the whole town seems to have gone mad. Never before have such crowds tried to squeeze themselves within a theatre. Never before has Duse heard such cheers as those that greeted her when she made her appearance on the stage, and after she had spoken the cheering reached frenzy. While she spoke—indeed, the whole time she was on the stage—you might have heard the proverbial pin drop, so silent was the house. No one moved, in order not to lose a word or look of the actress. Many ladies who could not procure places in other parts of the theatre were in the gallery. Duse will remember Naples. We shall not have her in Rome before January.

In Naples they have also given a piece, said to be translated from the English, called Mr. Candle's Mission. It is the story of a drunkard who simulates temperance to deceive his wife—a stupid play, whatever its origin may be.

D'Annunzio's Dead City has only five characters, and their parts are the very longest that actor or actress has ever studied. The leading part is that of a blind girl. That is all that is known here so far about it.

Heroic Lies, by Striniti, tells of a wife who accuses herself of a fault which she would never confess if she had really committed it. Another lie is told by the hero, who, to allow the woman he loves to marry another man, declares that he does not love her. One lie is about as false as the other.

Stesicoro—a poet who lived about 650 B.C.—is the subject of a new play by Sanfelice. Like Homer and Milton, Stesicoro is blind, but recovers his sight in the end, after having sung Helen's praise and disculpated her for any part she is accused of having taken in the siege of Troy. The piece is written in blank verse, but is more suitable for reading than for acting.

A Wife's Fidelity, by Laccetti, tells of a rich old man who marries a poor young girl who, of course, is in love with a poor young man. The poor young man becomes a celebrated doctor, and gives himself to cure the old man who has married the woman he loves. The wife, however, remains faithful to her old husband. This is considered unnatural in Italy, and the play fell.

Another play, on the contrary, not so moral, has succeeded. It is called The Strongest, and is by Moschino. Here we have an unfaithful wife, whose infidelity is discovered by the husband, who then compels her to continue living with him as his mistress

Behind the Clouds, by Interni, is written in Piedmontese dialect, and pleases the Piedmontese, but no one else.

Torelli has a new play, The Saint. Torelli is one of the old guards of Italian literature. He rarely writes now, and much expectation is felt on the success of this piece.

It is a pretty play for a child, but scarcely fit for a child to play. Emilio, the only son of a gambler father, and of a mother in love with another man, succeeds in reuniting his parents, bringing happiness into the house again. He does this by pretending to have sprained his foot and to be afraid of being in the dark. He thus manages always to drop upon his mamma and her lover just in time to save her from the common lot of Italian wives who have lovers.

The prettiest child's part that I know in Italian, however, is poor Gallina's Thus Goes the World. A bright little girl tries to prevent her mother, a young widow, marrying again. Finally she gives her consent, and blesses her mother and new papa, who kneel to her in orthodox fashion.

La Douloureuse, translated into Italian, is a failure wherever it is played in Italy. All French plays, indeed, have been failures of late in Italy. There is a great opportunity for American and English playwrights. No melodramas, however; only society and domestic plays please.

In the musical world, Leoncavallo is writing an opera on Trilby, and it is thought that Patti may consent to sing it in London.

Mascagni has been on a visit to the Barons Krauss, of Fiesole, near Florence, to make a study of Japanese musical instruments for his opera, Iris. The brothers Krauss are noted for their splendid collection of Japanese musical instruments. They received Mascagni very kindly, and gave him every explanation he required respecting Japanese music and musical instruments. The collection comprises musical instruments from all parts of the world, including those of savage tribes. The Kensington Museum, of London, even, has not such a collection as the Barons Krauss possess. Mascagni has obtained the music of several popular songs of Japan, which he will introduce in his new opera. Before leaving Mascagni took lunch with the Barons, who drank to the success of the new opera.

Mascagni has been working over two years at this opera.

Iris is most poetic. It is a charming bit, and would make an interesting play, even without music. After this Mascagni is going to write a comic opera on one of Goldoni's plays, which Illica, the author of Iris, has already reduced into libretto form for him. In this the characters will be Pantaloon, Harlequin, Florindo, Columbine, Rosaura, etc. Nothing so new as the antique!

Verdi, I am told, may shortly take to himself a third wife in the person of the celebrated prima donna, Madame Stolz, with whom he has had a long friendship. She was also a friend of his late wife. Good wishes to him!

Good wishes also to you. "A merry Christmas and a happy and prosperous New Year."

S. P. Q. R.

PROFESSIONAL DOINGS.

Wright Huntington is winning golden opinions as leading man of the Alcazar Theatre, of San Francisco, and Frederick Paulding has proved the right man in the right place as stage-director of the same house.

Asley Miller writes to correct a misstatement according to which he was credited with playing leads with Otis Skinner. Frederick Mosley is the leading man and Mr. Miller is a member of the supporting company.

Charles R. French, stage-manager of in Old Kentucky, writes that the members of the company finished a ten days' vacation last week at Colorado Springs. While there Mr. and Mrs. French took part in a coyote hunt. After their St. Louis engagement the company will return to New York.

Many changes have taken place in the roster of the company headed by Elsie M. Tourney and Edwin Lawrence. Recent engagements include George J. Carpenter, advance; Richard Valentine, George Ardock, Al. G. Ray, and Marie Hanlon.

Oliver Byron played at Scranton, Pa., on Christmas Day, his eighth annual holiday engagement, appearing in his old plays, The Ups and Downs of Life and The Plunger.

Estha Williams, who usually plays the part of Nellie Bice in Tennessee's Pardner, took a much needed rest in San Francisco. The part was played by her understudy, Fannie Curtis, during her absence. Miss Williams rejoined the company Christmas night at Colorado Springs.

John Leffler has been engaged to play Count Smalltalk in A Black Sheep.

Louise Rial has been granted an absolute divorce, with alimony, from James G. Rial, known professionally as Jay Rial.

Maude Allen, of the Chimmie Fadden company, spent Christmas week at her home in Washington.

Lew Rohdt, formerly representing the Theatre Royal, Montreal, is in the city.

Agnes Carlton-Phillips and Alphonso Phillips will again take the road with The Captain's Mate early in January, under the management of Dittmar Brothers.

Florence Wilburham, leading lady for Darrell Vinton, was taken seriously ill with typhoid fever at Atlanta, Ga., last week, and was taken to St. Joseph's Infirmary on Dec. 23. She had been ill for several days, and on the opening night at Atlanta was in no condition to play, but did so in order not to be the cause of breaking the company's engagement. The organization has practically disbanded, but the members regret the illness of Miss Wilburham more than they do their own ill fortune.

Never Again will close, it is said, at the end of this week

A Happy Little Home will close on Jan. 1.

Henry Bagge will leave Wilton Lackaye's company and return to the city at the close of this week.

Owing to the withdrawal of Fanny Davenport's new play Marie Shotwell has left her company, there being no suitable parts for her in Miss Davenport's repertoire.

William Bonelli has been engaged for a new production which will open in New York in January.

Charles Coghlan, in The Royal Box at the Fifth Avenue Theatre at the matinee performance Saturday afternoon, drew $440.50. At the evening performance the taking at the box-office was $1,861.25, making the gross receipts of the day $2,301.75.

A POPULAR PAIR.

THE SIDMANS.

When a comedian is found who is able to amuse an audience in a vaudeville theatre without the aid of slapsticks, funny falls, old tin cans, property dogs, or noises in the wings, he should be set apart and treated with the respect due to his talent.

Such a comedian is Arthur C. Sidman. All he has to do is to stand in the centre of the stage and tell of his experiences as a "Rube" astray in a great metropolis, and his hearers are convulsed. His dialect is perfection in the first place, and he tells his yarns with such simplicity and sincerity that one can scarcely believe he is not listening to a genuine farmer.

Stage "jays" are generally a nuisance; but that is because the people who play them have no idea of the character. Mr. Sidman has made a close study of the typical Yankee farmer, and his impersonation is a rare treat. In the sketch A Bit of Real Life Mr. Sidman is assisted by his wife, a clever little woman who serves as a foil and helps to bring out the points of his jokes.

At the close of their present season with Hopkins' Trans-Oceanics the Sidmans will present an entirely new sketch, for which they will carry special scenery, properties and everything necessary for a complete production. The scene will be laid in the country instead of the city, and Mr. Sidman will play the farmer as he is seen at home.

The Sidmans were recently seen by Denman Thompson, who was so charmed by Mr. Sidman's performance that he immediately made him an offer to play the opposite part to his own in the new play on which Thompson and Charles H. Hoyt are collaborating. Mr. Sidman has the offer under consideration. His services are in constant demand in vaudeville, and he has found the work so pleasant and profitable that he may decide to remain in it.

JULIA MARLOWE RECOVERED.

Julia Marlowe, who was taken ill last week in Cincinnati, is greatly improved, and her physicians now say that three days rest will complete her cure. To that end she has gone to Lakewood, where she will have perfect quiet and rest. Under these conditions no doubt is felt of her recovery, and she will play her New York engagement as originally announced.

VOTE AT THE ACTORS' SOCIETY.

A vote was taken yesterday by the Actors' Society of America regarding the proposed affiliation with the American Federation of Labor. The counting of the vote was not completed, however, and the result will not be known until next Monday.

MUSICAL NOTES.

Massenet's Eve was given last Tuesday at the Waldorf-Astoria by the Paterson, N. J., Choral society, conducted by C. Mortimer Wiske. The soloists were Anna Burch, Max Heinrich, and Ellison Van Hoose. Leon Jancey recited, and Mlle. Pilar-Morin and Richard Brinton played Metenier's comedietta, Her Menagerie.

The twelfth semi-annual tour of Sousa and his band will be inaugurated at the Broadway Theatre on Jan. 9, when this famous body of instrumentalists will give a popular concert under the direction of John Philip Sousa, with Maud Reese Davies, soprano, and Jennie Hoyle, violiniste, as soloists.

Marcella Sembrich has been somewhat undecided about her plans for the next year since the conclusion of her contract with her manager, H. M. Hershberg. She is hesitating whether to accept an offer to sing in opera in St. Petersburg, which would necessitate her early return to Europe, or to continue to fill her concert engagements in this country until next May. In either event she will appear in America next season.

The Apollo Club's opening concert of the season occurred last week at the Waldorf-Astoria. William R. Chapman conducted, and the soloists were Alice Verlet and Jennie Hoyle.

The fourth subscription concert by Anton Seidl's orchestra was given last Tuesday at the Waldorf-Astoria, with Pol Plançon as soloist.

The great majority of the stage-struck have no more talent for the art of acting than they have for any other art. On the other hand, not a few of the world's greatest players became great players by the force of circumstances.—ALFRED AYRES.

THE VAUDEVILLE STAGE

A CLEVER COMEDY DUO.

LIZZIE EVANS AND HARRY MILLS.

Soubrettes have always been a fad of the great American public, and nimble little ladies who can sing, dance and act are always sure of a hearty welcome from theatregoers. Some soubrettes have a great deal more talent than others, and have consequently attained greater popularity than their sisters in art. Among these few is Lizzie Evans, who is known from Maine to California, and who has charmed the residents of nearly every city in the United States with her magnetic personality.

For several seasons she starred at the head of her own company, and established herself as a paying attraction. This season, seeing the demand for good performers in the high-class vaudeville theatres, she determined to go into that branch of the profession, in which her success has been as pronounced as ever. She appears in conjunction with Harry Mills, the well-known and popular light comedian and excellent all-round performer, in a sketch written especially for them by Herbert Hall Winslow, called A Strange Catastrophe.

It is a lively skit, full of amusing situations, and has found favor with audiences and managers alike. The press, too, has been decidedly favorable, and Miss Evans has a big scrap book filled with notices written in praise of the work of herself and Mr. Mills.

One of the amusing scenes in the sketch is where Mr. Mills imagines he has taken poison, and Miss Evans compels him to swallow six raw eggs as an antidote. They were playing in a Western city not long ago, and one day, as one of the performers was ill, the manager asked Miss Evans and Mr. Mills to do four turns. It was, therefore, necessary to have twenty-four eggs, and, as it was a holiday, the property man had to make a house-to-house canvass for the eggs. Some of the eggs had seen better days, but Mr. Mills had to take his medicine. He now makes arrangements for his hen-fruit in advance.

This clever team of players are in the bill at Proctor's Twenty-third Street Theatre this week. They have in preparation a new sketch called The Kleptomaniacs, by Herbert Hall Winslow, which they will present very shortly.

Last week they signed a contract to join the company headed by Anna Held, which is to tour under the management of William A. Brady and F. Ziegfeld, Jr.

THEATRES AND MUSIC HALLS.

Proctor's.

McKee Rankin and Nance O'Neil are the chief stars of the bill. They present condensed versions of Leah and Oliver Twist. Besides them there are other leading lights, including Auguste Van Biene and his supporting company in An Old Love Song; Herbert Cawthorn and Susie Forrester in A Damage Suit; Lizzie Evans and Harry Mills in A Strange Catastrophe, Arthur and Jennie Dunn as The Actress and the Bell Boy, and Lizzie Derious Daly, comedienne. The others are Collins and Collins, comedians; the Partellos, acrobats; Farrell and Stark, comedy bicyclists; Wilbur and Hill, banjoists; Crowley and Foley, black-face comedians, and Pete Baker, a comedian. A new Parisian sensation called The Storm Dance is a special feature of the bill.

Pleasure Palace.

An exceptionally strong and expensive bill is the offering for New Year's week, and the chances are that the record will be broken. Ryde's Comedians are the features, and a number of added attractions make the programme remarkable. The list includes Emile Gautier, the horse trainer; Helene Mora, baritone; McIntyre and Heath, black-face comedians; Williams and Walker, "the real coons;" Charles R. Sweet, the tramp pianist; the Five Castilians in A Game of Wits; Jessie, the famous equestrian babboon; the Street Arabs' Sextette; Deaves' Marionettes; the Randalles, contortionists and dancers; Pepita and Rosita, transformation dancers from Vienna, who make their American debut, and John Zimmer, clown juggler. The continuous plan will be followed.

Keith's Union Square.

Joseph Hart makes his debut, or, rather, his reappearance, in vaudeville in a sketch called The Quiet Mr. Gay. He is assisted by Carrie De Mar. The other attractions are the Northern Troupe of Dancers, Edmund Hayes and Emily Lytton in A French Marriage, Press Eldridge, comedian; the Metropolitan Trio in a new act; the Kingsley Sisters, comediennes; Burt Jordan, dancer; Mascot, a trained horse; Thorne and Carleton, comedy couple; Cooke and Clinton, sharpshooters; Mollie Killingbeck, comedienne; Stevens and Clark, illustrated songs; Kathleen Warren, soubrette; the Renfos, J. J. Sherman, and the biograph.

Tony Pastor's.

The holiday bill includes Johnstone Bennett and George W. Leslie in A Quiet Evening at Home; Gus Williams, German comedian; Lew Hawkins, comedian; Viola Sheldon, soprano; Irene Franklin, comedienne; Canfield and Carleton, comedy duo; Ramza and Arno, acrobatic comedians; Campbell and Beard, musical comedians; Allen and Delmaine, comedy duo; Hawley and Leslie, sketch team; Rochefort and May, comedy duo, and Merkle and Algere, comedians.

Weber and Fields' Music Hall.

Pousse Cafe is still the main feature of the programme, with its big cast of favorites. Bessie Clayton, the dancer; Filson and Errol, in George M. Cohan's farce, A Tip on the Derby, and John E. Drew are in the olio.

Koster and Bial's.

This is Anna Held's last week. The newcomers are the Adolphi Trio of gymnasts, De Bessel, the clay modeler, and Charles (better known as "Kid") McCoy, in a bag punching exhibition. The rest of the bill is the same as before, and includes Charmion, the trapeze performer; Madge Ellis, comedienne; Daisy Mayer, darkey delineator; the De Kock Troupe, acrobats; Juan A. Caicedo, wire walker; Albert L. Guille, tenor, and Robbins, trick bicyclist.

Harlem Music Hall.

Barney Fagan and Henrietta Byron, Delmore and Lee, Maud Beall Price, Conroy and McDonald, Polk and Kollins, George Graham, Loro and Page, Maude Detty, and Lamore Busch comprise the bill for this week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Flynn and Sheridan's Big Sensation company have moved downtown for a week.

THE LONDON.—Rice and Barton's Gaiety company appeared in the Bowery last evening for the first time this season.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Venetian Burlesquers provide the week's entertainment on the West Side.

OLYMPIC.—Harry Hill's immensely successful Mlle. Ani's Monarchs have returned for a week in the uptown district.

LAST WEEK'S BILLS.

PROCTOR'S.—Hyde's Comedians furnished the greater part of the entertainment, and it is needless to say it was of a superior order. Helene Mora, greatest of all female baritones, allowed the rich, deep tones of her fine voice to float out and thrill the hearts of her hearers in several ballads of the pathetic order. She was encored repeatedly. McIntyre and Heath and Williams and Walker presented black-face turns. The former were made up, and the latter were the real thing. The make-believe coons made the audience laugh more than their dusky brethren, but the latter made a big hit with their songs and dances. Williams sang a new song called "I Doan' Want No Cheap Man." Charles R. Sweet kept the audience in good humor with his piano specialty, which he does very well indeed. The Five Castilians presented Edward Owings Towne's sketch, A Game of Wits. Gerald Griffin carried off the honors as usual. His conception of the part of the old man is highly amusing, and is done in a strictly legitimate way. Lottie Walters makes an ideal Spanish mother-in-law, and was very much in it in the scenes with Griffin. Frank J. Weston, Harry Lester, and Ruby Bridges were satisfactory in the other parts. The Randalles made a hit with their smart exhibition of dancing and acrobatics. They are neat and do their work without any of the flourishes others seem to find necessary. The Street Arabs Sextette sang some of the popular tunes of the day with considerable vim. Mr. Proctor's own attractions included the living pictures, which finished their twelfth successful week; Charles V. Seamon, who did a "Rube" specialty which is not much good; the Three Angels Sisters, who sang and whistled in their own sweet way; Rench and Kennedy and their trained giraffe in a comic sketch; Barret and Learned in a sketch; Mat Farnum, a good dancer; Mlle. Meza, a clever contortionist, and Deaves' Marionettes, which pleased the children exceedingly.

KOSTER AND BIAL'S.—Anna Held, who is nearing the end of her long and very successful engagement sang her French and English songs with her usual success. Her animated music sheet was in great form, and the darkies yelled the chorus of "I Want Dem Presents Back" with great vim. Charmion, the trapeze performer, who created a sensation on her first appearance, continued her disrobing act. Jessie, the baboon somersault rider, was exhibited by her owner and trainer, Frank A. Gardner, and made a decided hit. Mr. Gardner deserves great credit for the patience he must have exercised in training the little beast. Madge Ellis' piquant songs seemed to tickle the fancy of the audience. Daisy Mayer's neat dancing was applauded frequently. Juan A. Caicedo was as much at home on the bounding wire as he would be on Broadway. Mons. A. L. Guille sang a couple of operatic selections and was received with favor. Adelman and Lowe, the xylophone experts, made their first appearance at this house and scored a hit. Robbins, the trick bicyclist, astonished everyone by his really remarkable work. He had a bad place in the bill, but in spite of that his hit was pronounced. Pablo Diaz and the De Kock Troupe continued their engagement. Max Gabriel's orchestra was as efficient as ever.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Pousse Cafe has caught on in great style and is attracting the largest crowds in the history of the house. It is a merry skit, and its fun is extracted by such able performers as Weber and Fields, Peter F. Dailey, Ross and Fenton, Sam Bernard, John T. Kelly, and the bevy of beautiful girls who are such a taking feature of this cosy place of amusement. In the olio last week Pauline Hall proved that her voice is as sweet and powerful as ever, and she sang a variety of songs at each performance, all of which appeared to find favor. Gus Bruno's specialty went as well as it did many years ago, when he was one of the boys, and he won the reward of applause. The La Valles did a good acrobatic dancing act. John Stromberg deserves special mention for the excellent work of his orchestra, which is one of the best in the city. Bessie Clayton's dances are a pleasing feature of the burlesque.

KEITH'S UNION SQUARE.—Odell Williams presented his comedietta, The Judge, with great success. The scene is laid in the Sunny South, and this gives Mr. Williams an opportunity to impersonate a fine, jolly old typical Southern gentleman. It is needless to say that he played it with all the unction necessary, and embellished the character with all the little artistic touches which he knows how to use so well. There are four characters in the piece—the judge, an old maid, and a pair of young lovers. The plot is very simple, and is arranged to allow Mr. Williams to shine nearly all the time. There are several amusing situations and some bright lines, which kept the audience applauding and laughing throughout the sketch, which is one of the most entertaining so far presented by a legitimate actor in vaudeville. James Thornton was in his best form and his songs and sayings made big hits. T. Nelson Downs, a sleight-of-hand performer, made his New York debut and scored an immediate and decided success. He has an easy manner, an agreeable presence, and did his novel and original tricks very neatly. He used nothing but coins for his experiments, and in handling them displayed remarkable dexterity. He plucked money from the air with the greatest ease, and puzzled even the closest observers. He has wonderful control of the muscles of his hands, and can make them do seemingly impossible things. Evelyn Britton, who seems to grow prettier every day, sang several songs, in which the deep tones of her remarkable contralto voice showed to great advantage, and recited some poems of a popular kind in excellent style. Their First Lesson, Joseph Hart's merry sketch, was presented by Al. Leech and three new Rosebuds with greater success than ever. Mr. Leech is a good comedian and one of the best eccentric dancers ever seen here. Hayes and Lytton won several laughs with their burlesque on Ingomar. Mabel Stillman and Carl O'Dell presented a pleasing specialty. The Great Gautier and M. Rudinoff enjoyed continued success. Witter Peabody's soprano solos were a feature. Others on the bill were Bogart and O'Brien, the Tanakas, De Bessell, the Hale Sisters, and Madeline Burdette. The biograph was continued.

TONY PASTOR'S.—A good bill, with variety enough to please everyone, was offered last week. It was headed by Filson and Errol, who presented their new sketch, A Tip on the Derby, written for them by George M. Cohan. It made a big hit, and laughter was almost incessant during the progress of the piece. Imogene Comer, the dramatic singer, thrilled her hearers with some songs especially constructed for the purpose. "Only A Simple Ballad," in which "Home, Sweet Home" is introduced, is one of her best songs. The Nichols Sisters talked in rag-time, and scored a decided hit with their coon songs. Leola Mitchell made her first appearance here, and, of course, scored heavily, especially with the women and children. Edward and Josie Evans won a good many laughs with their domestic sketch, which is true to life. More or less interesting sketches were presented by Van Leer and Barton, Walton and Doyle, Clayton and Allen, Burke and Andrus and their mule, Barnet, Foy and Creed, and the Spencer Brothers. Alburtus and Weston juggled clubs neatly, and several views were shown on the Lumiere cinematographe. Tony Pastor sang his songs as usual.

PLEASURE PALACE.—Alice Atherton made her first appearance at this house, and scored a decided success with her laughing song. "The Barmaid" did not go so well, but her success with the other one more than made up for that. Joseph B. Koben, a young Hercules, made his New York debut. He is a remarkably fine-looking man. His massive head, covered with a thick growth of hair, is set upon a muscular and well-made frame, and his appearance is altogether pleasing. He began his act with a series of posings under a strong light which showed his fine muscular development to great advantage. He then gave an exhibition of weight lifting, and showed his strength in various ways. His performance concluded with some very good bag-punching. His turn, considered as a whole, is one which is calculated to make a hit with almost any audience. Barney Fagan and Henrietta Byron, who have not been seen here in two years, made a hit in their sketch, which consists for the most part of songs and dances. Mr. Fagan's new coon song, "What Ye Gwine To Tell Me, Lu?" won several encores, and Miss Byron's collection of dresses, which she changed with great frequency, made a hit with the ladies. Lamore Busch, billed as "the Golden Vampire," did a fairly good contortion act. Edwin Latell, made a pronounced hit in his funny musical act. He introduced a lot of new things last week, and was rewarded for his trouble by liberal applause. Conway and McDonald kept the audience in good humor throughout their act, which is one of the best of its kind. O'Brien and Havel were welcomed as old favorites, but their act is sadly in need of some new gags. Willett and Thorne's company were very successful with their farce, An Uptown Flat. Charles J. Stine and Ollie Evans won plenty of laughs with their sketch, The Frisky Doctor. Dick and Emilia Bartoletti, who made their vaudeville debut, did some good eccentric dancing, which met with favor. John R. Harty, the juggler; William F. Judge, the ladder expert, and Forbes and Doyle in their new dancing act presented specialties of a pleasing character.

HARLEM MUSIC HALL.—Lizzie Evans and Harry Mills presented Herbert Hall Winslow's sketch, A Strange Cat-astrophe. It is very merry and enjoyable, and Miss Evans and Mr. Mills do very clever work in it. Louise Royce and Josie Intropidi also did a sketch, which was of average merit, the cake walk wind up being its best feature. Ben Harney and his coon were much in evidence and scored heavily. When the World's Trio cut the "tough girl" business they will have a good turn, for the vim they put into their other work captures the house. Florence Moore sang several ballads sweetly. Others on the bill were the Patterson Brothers, George McTernan, and the Three Leonards. Moving pictures were shown by the actroscope.

RADICAL CHANGE AT THE PALACE.

The patrons of the Pleasure Palace received a surprise last week, when they were informed that the smoking privilege which has given the place the name of "The Family Music Hall" had been abolished. Mr. Proctor has been weighing the matter carefully for a long time past, and has finally decided to run the Palace on the lines which have made his Twenty-third Street house so popular. Refreshments are still served at the Palace, however, and one can sip the insidious absinthe or swallow the foaming beer while watching the merry vaudevillians do their turns.

ANNA HELD'S TOUR.

Anna Held will begin a tour of the country on Jan. 3, at the head of her own company. The tour will begin at Boston, and will extend as far West as San Francisco. After visiting the coast the company will go through Texas, and is booked for three weeks in New Orleans. Miss Held will carry her "animated music sheet," and may appear in a new sketch. The Cat and the Cherub will be, next to Miss Held, the feature of the bill. Lizzie Evans and Harry Mills and other performers have also been engaged. The company will be under the joint management of William A. Brady and F. Ziegfeld, Jr.

A GIFTED MUSICIAN.

GERTRUDE HAYNES.

In these days of competition the artist who can make his or her specialty stand out from the general run of acts as a distinct and original creation is worthy of more than passing notice. Gertrude Haynes, whose picture appears above, is one of the few stars now before the public who has an act which is unlike any other now in vaudeville. She is a clever musician, and seems to know just the sort of selections to play in order to please her audiences.

The instrument on which she does most of her work is a grand orchestral organ, which she won at competition during the World's Fair. It was built especially for her by Story and Clark, of Chicago, and is valued at $1,500. It has all sorts of attachments, which Miss Haynes manipulates in so skillful a manner that the result is the same as though an entire orchestra were playing. She puts so much life and energy into her performance on this instrument that her audiences invariably break into applause before she has her selection half finished, and when she comes to the stirring finale she always gets a rousing encore. It is hard work, too, and it is remarkable that a young woman of her slight physique should be able to play this difficult instrument so perfectly.

Miss Haynes, besides her regular selections, introduces several taking novelties in her performance. She plays with her hands behind her, with a cloth over the keys, with a bandage over her eyes, and can even produce a tune by striking the keys with her elbow or her nose. Throughout her performance she keeps up a running fire of interesting chat, which keeps the audience in close touch with her. One of her best feats is the production of three distinct airs at one time. She plays "The Fisher's Hornpipe" with her left hand, "Yankee Doodle" with her right, and whistles "Home, Sweet Home."

Miss Haynes has made extended tours of the United States, and has given concerts in almost every city in the Union. She has been in vaudeville for some time past, and has scored a big hit everywhere she has been. Her recent engagements at Proctor's and at Hyde and Behman's were particularly successful. Robert Grau has her on his list of headliners, and has booked her in several prominent vaudeville houses.

VAUDEVILLE JOTTINGS.

Tom Browne is whistling "Honey, Does You Love Your Man?" in Europe.

Anna Held's name was printed on the programmes at Koster and Bial's last week in big black type fully half an inch high. This was probably done to counteract any possible "hoodoo" that might arise from the fact that her number on the bill was thirteen.

Pauline Von Arold has given up vaudeville and is now studying for the legitimate stage in Mrs. Wheatcroft's school.

A little girl, who was at a matinee at Tony Pastor's one day last week cried because her mother wouldn't buy her little Leola Mitchell, "The Living Doll," for Christmas.

Evelyn Britton's voice is in better condition than ever, and she made a pronounced hit last week at Keith's.

Louis E. Fridenberg, until recently a member of the Girard Avenue Theatre Stock, Philadelphia, has entered the vaudeville ranks in a twenty-minute sketch, entitled A Society Gentleman. He is assisted by Joseph M. Metzel. He will appear in only the first-class vaudeville houses.

Musical Dale has gone West to fill an extended engagement on the Orpheum circuit.

The Thespians, of Philadelphia, will present a new burlesque, entitled Little Coney Isle, book and music by Harry B. Marshall, of New York, on Jan. 6. A large and efficient cast and chorus will be used in the production.

Rich and Tressider are singing Hattie Starr's song, "You're So Good, Daddy!" with stereopticon views.

Ida C. and May Melvin Ward, the Western authoresses who were discovered by Charles Dickson, are to be congratulated on the hits made by their comediettas, Extravagance, which is being played by Lillian Burkhart, and A Honeymoon in a Harlem Flat, in which J. K. Emmett and Anna Mortland are appearing.

Frank Whitman made a hit in his new specialty, "Paganini Up To Date," at the Bijou Theatre, Toronto, Canada, last week. He will play all the leading vaudeville houses through the West during the next two months.

Yvette Violette has returned to America. She made her reappearance at the concert at Weber and Fields' Music Hall on Friday evening last.

The McCarver Brothers, known as "the Georgia Cracker Jacks," are meeting with great success with Al. G. Field's Minstrels.

Carlin and Clark have joined Hopkins' Trans-Oceanics for the balance of the season. They joined in Montreal last week.

Francesca Redding has engaged Frederick Backus to support her in the sketches which she presents so successfully in vaudeville.

The performance at Keith's Union Square Theatre begins at 11.30 A. M. every day this week, to accommodate the holiday rush.

It is rumored that Jacob S. Berger, the Brooklyn manager, has secured a lease of the property at Broadway and Myrtle Avenue, Brooklyn, and that he will erect a big music hall on the site.

There was a surprise awaiting the performers and attaches of the new Eden Musee and Theatre, Wilkes-Barre, Pa., on Christmas night. After the performance everyone was informed by Billy Hill, the stage-manager, that the manager, T. F. Chevalier, wished to see them in his rooms, where a fine turkey supper was in waiting. There were speeches and toasts galore. Among those attending were Mr. and Mrs. T. F. Chevalier, Mr. and Mrs. William

Bill, Mr. and Mrs. Clint Robins, Mr. and Mrs. Daily, Omene, Sidonia, Professor Wood, Ishmael, Mr. Burnett, and others.

"I Love Somebody Just Like You" is being introduced with great success by Josephine Sabel, who is also doing T. Mayo Geary's coon song, "I'm the Warmest Party in the Land."

The London *Music Hall* of Dec. 17 contains an excellent half-tone likeness of H. A. Covell, the popular vaudeville agent of this city. Mr. Covell is the New York representative of *The Music Hall*.

El Zobedie received very flattering notices during his recent engagement in St. Louis.

T. J. Hefron received a fine gold watch as a Christmas present from his wife and a K. of P. charm from his son-in-law and daughter, Mr. and Mrs. E. A. Gardner. Mr Hefron has just finished a successful tour of the Keith circuit and opens on the Castle circuit March 28.

The Sunday concerts at Koster and Bial's have been discontinued.

The Casino Palm Garden in Buffalo is being remodeled by Michael Shea, and will be opened by him as a concert hall about Feb. 1.

Anna Held sang for charity in the streets on Christmas Eve.

The performance at Keith's begins promptly at noon this week. If the plan meets with success it will probably be made the rule for the future.

The new fifteen-minute skit on The Highwayman will be introduced into Pousse Cafe on Thursday evening of this week. It will be called High-Low Man, and the characters will be played by Weber and Fields, Ross and Fenton, and Sam Bernard.

The Hengler Sisters sent THE MIRROR a three-sheet of the Berlin Wintergarten last week. On it they are billed in big black type as "The American Beauties." Lottie Gilson, who is billed as "the German-American Soubrette," Bunth and Rudd, and Morris Cronin are also in the bill.

Lillian Burkhart sent a pretty and useful souvenir to her managerial and other friends last week. It is a tortoise shell letter opener with a sterling silver handle. Her name is printed on it in dainty gold letters, and it serves as a constant reminder of the success made by this talented artist.

The Hopkins' Trans-Oceanic Star Specialty co. (Eastern), Robert Fulgora, owner and manager, played Christmas week at the Theatre Royal, Montreal, Canada. The company includes Mlle. Aimee, Ford and Francis, Daly and Devere, Apollo, Carlin and Clark, Dudley Prescott, Herne Brothers, Walter H. Ford, Murray and Alden, Henry H. Sylvester, Harry J. Ridings, business-manager; Walter H. Ford, acting manager, and Walter Moffett, property man.

Francesca Redding will produce The Duchess of Devonshire, a new one-act costume play by Edmund Gervase, during her forthcoming engagement at Keith's Union Square Theatre. She will be supported by Frederick Backus.

William Mitchell and Ed Sharpley, who have been four seasons with On the Bowery, will hereafter work together and play the vaudeville houses.

Mrs. George S. Knight produced a new sketch by Herbert Hall Winslow at a Sunday concert at the Star Theatre on Dec. 12. It is called The Queen of the Varieties, and contains an excellent travesty on A Lady of Quality. The sketch made a big hit and will be retained in Mrs. Knight's repertoire. Hugh Arnott is still her principal support.

While Bryan and Langdon were going through their act at Kernan's, in Washington, on Dec. 21, a loafer in one of the boxes threw a glass full of liquor at Miss Langdon. The glass cut a gash over her eye and the liquor ruined a dress worth $30. The offender was arrested.

Nance O'Neil and McKee Rankin have decided to remain in vaudeville for the present.

John T. Sullivan will return to vaudeville in a new sketch after his tour in A Bachelor's Honeymoon.

The tedious intermissions which have been the rule at the Pleasure Palace since the opening were abolished last week, and the performance was made more enjoyable as a result.

Maxwell and Simpson are meeting with great success, presenting "Honey, Youse Ma Lady Love" and "I Love You In the Same Old Way," with original slides by Mr. Simpson.

Jaguarina, the swordswoman, of May Howard's co., was presented with a gold mounted sabre and belt by army officers in Washington as a Christmas remembrance; two of her lady pupils in fencing in New York gave her a diamond ornamented gold watch and chain, and Miss Boward presented her with a silver ornamented crop stick and a silver mounted umbrella.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': It is the natural order of things that the new year should be ushered in at this theatre with a number of unusually strong features. The visions of art are continued. A revival of The Banker's Daughter is the dramatic offering. Manager Hopkins offers as the principal vaudeville attraction the marvelous European hand balancer, El Zobedie, whose performance represents the acme of graceful motion. Adrienne Ancion is graceful in an aerial performance. Richard Pitrot, the mimic, is always welcome, and his act always contains something new and interesting. The bill also includes Al. Wilson, De Hollis and Valara, Mabel Cassidy, Harry Armstrong, and the Hopkins' Ladies' Orchestra.

Chicago Opera House: The great cornetist, Signor Liberati, heads the list, which includes Aurora Zuaves, twenty in number; Hines and Remington, Joseph and Nellie Doner, Josephine Gassman, the Ward Brothers, Mlle. Chester, the Grahams, Kitty Smith, Swain and Downey, Signor Arcaris and sister, James Thompson, Wilson Family, Percy Davis, and the McConnell Sisters.

Olympic: Lillian Burkhardt, assisted by Caryl Wilbur, presents a pleasing comedietta. Those bright young comedians, the Mimic Four, are appearing in their well written sketch, which does each member of the quartette credit. It is refreshing that among the many quartettes, this one has something new to offer. Joe Welch is original and funny; Attie Spencer looks pretty and sings well, and the following are quite satisfactory: Shayne and Worden, La Fayette, Laporte Sisters, Clerice Sisters, Hall and Staley, Carroll and Nealy, the Maginleys, Miles and Ireland, Ahern and Patrick, and the Carrillo Sisters.

Haymarket: Through careful management Jay Rial has established a most desirable patronage at this popular West Side house. The co. this week is made up of many bright lights who know how to entertain. The list includes Lizzie McKeever, Frank Hall, Ford Brothers, Tom Doyle, Leonidas' dogs and cats; Paulo and Dika, Tom and Ida Kelly, Jessie Leon, Glass Brothers, Mabel Craig, Almont and Dumont, Rogers and Bock, May Wentworth, Lew Bloom and June Cooper, and James Richmond Glenroy.

Gaiety: Weber and Fields' Vaudeville Club co. is giving an excellent performance to the delight of the Gaiety's patrons. Dave Lewis is the manager of this co., and with his partner, Fields does a creditable act. Douglas and Ford, Walker Sisters, Pantzer Brothers, Cook and Sonora are also in the olio. The Girl from China is a funny burlesque and served to introduce Charlotte Ray, Clara Sonora, and others to advantage. The Lobsterscope and the Dutch Cake Walk created a great deal of merriment.

Savoy: Little Monte Cristo is the burlesque, and a number of shapely girls appear in the ensembles. Specialties by James E. Black, the Grimes', Belle Black, Lawrence Sisters, McCabe and Sabine, and Scott and Wilson. The Cherry Sisters also appear at each and every performance.

Havlin's: Robert Fitzsimmons and his vaudeville co. continue as the attraction. Theo and a host of others assist in giving a satisfactory performance.

Sam T. Jack's Opera House: Manager Jack can always be depended upon to give his patrons an exceptionally good co. New Year's week and this year as heretofore a splendid combination programme is on the boards.

Imperial: A fairly good co. is presenting vaudeville.

Notes: The Air Ship is the title of a new farce-comedy which Joseph Gartes has finished, which will tour under the management of Will H. Barry. It is said that a large co. will be engaged, and the specialties will be of the brightest kind.

The burlesque, In Gay Paris, will be put on the road under the management of Frank Davis and Thomas Grimes.

John Moore ("Pony"), well-known in newspaper circles, has been appointed General Representative of Clifford's Gaiety and Savoy Theatres. A better selection could not have been made.

F. C. Walsh is responsible for the well written vaudeville news which appears in *The Dramatic Magazine*.

The Zoo is a new resort which is fast becoming a favorite place for those who are fond of a new style of entertainment. Happy New Year.

HARRY EARL.

BOSTON, MASS.—So great has been the success of the animated song sheet at Keith's that it has been retained for another week with dainty Sadie Fox as the exponent. Among the other attractions are Carl Damann's troupe of acrobats, Sam and Kittie Morton, Powers Brothers, the Kina Nors, Baldwin and Daly, J. K. Emmet and Anna Mortland, Al Leech, the Three Rosebuds, T. Nelson, Downs, the Blondells, Bogert and O'Brien, Gus Bruno, Evans and Vidocq, Alline's monkey circus, the Lundgrens, Hastings and Wright, Ladell and Alvers, Professor Struck, and the biograph.

Irwin Brothers Burlesquers are at the Palace this week, and in the olio appear George Sidney and Minerva Lee, the Quigley Brothers, Thomas Baker, the DeVaros, the Harvey Sisters, Marshal and Worth, Weeds and Irving, and the imitation Barrisons.

Vanity Fair is the attraction of the week at the Lyceum. The olio embraces Mitchell and Jess, Hanley and Jarvis, the Weston Sisters, Shevett and Newell, the Mahr Sisters, Bessie Stanton, and Nellie Berwick.

In the vaudeville part of the bill at the Grand this week appear the Three Devenes, Mabel Hart, Carrol and Larkin, Brooks and Brooks, Willie Nichols, Carr and Tourgee, Norwood Brothers, and Will White.

A reduction in prices has been made at the Zoo, so that this resort will be more popular than ever now. This is the final week of Little Peter, the dwarf, and the Orisea twins.

The vaudeville performers at Austin and Stone's this week are Carlosa, the La Blanch Sisters, Maran and Wesley, the Sisters Watkins, Louise Dempsey, Tom J. Hefron, Killeen and Murphy, the Flexible Flemings, John H. Murtha, and W. H. Mercer.

The Gay Masqueraders are at the Howard Athenæum this week, and in the house olio appear Welby, Pearl, Keyes and Nellis, the Mexican Troubadours, Clayton and Allen, Ed and Josie Evans, Prouty, the Nondescript Trio, the Sisters Mendoza, Chris Green, Merritt and Gallagher, Alida Perrault, M. J. Fenton, Peters and Walters, and Tom Nolan.

Mr. and Mrs. B. F. Keith were the guests of honor at the reception and dinner of the New England Woman's Press Association last week. After the dinner the entire party adjourned to Keith's upon the invitation of the manager.

J. J. Gartland, charged with embezzling $1,200 from Frank V. Dunn, of the Palace, was discharged in the Municipal Court last week from want of prosecution. There was a long consultation between counsel and judge, who finally instructed the clerk to dismiss the complaint.

JAY BENTON.

PHILADELPHIA, PA.—The attractions for New Year's week are all of a good quality and well patronized, bringing joy to our managers, who are all excellent fellows and deserve prosperity and success.

Lew Dockstader, who was here last week with the Vesta Tilley Vaudeville co. at the Auditorium, introduced his latest hits, "Take Your Clothes and Go," "It Ain't No Lie," and "My Lulu," in which he introduced the animated music sheet with great success.

Keith's Bijou Theatre offers a grand holiday bill, highly appreciated by packed houses. The bill includes M. Rudinoff, a French performer, who does a little of everything, is very entertaining; Lina Pantzer, Sager and Fanny Midgeley, Burke and Andrews, Hugh Stanton and Pauline Willard Diamond Comedy Four, the Reed Family, James and Fanny Donovan, Reach and Kennedy, O'Rourke and Burnette, Walter Hyde, Sheehan and Lacy, Gorman and Fields, and the biograph.

Misco's City Club are always a welcome attraction at the Trocadero, giving two entire changes of programme for the week. The co. includes Fanny Everett, Anna Lonborg, Conroy and McFarland, Lew Palmer, Bert Leslie, Carrie Fulton, Baker and St. John, Dick and Kitty Kumins, and a large co. of attractive girls. It is one of the most expensive and best equipped shows on the road. Business deservedly large. Fay Foster's Extravaganza co. follows week of Jan. 3.

The Lyceum Theatre presents the Bon Ton Burlesque co., with many new features and a big sensation that pleases the steady patronage of this popular resort. An extra performance will be given on New Year's Eve, commencing at 11.30 P.M. There will also be one at the Trocadero.

Casino Operatic Burlesquers are the attraction for week at the Kensington.

Charles A. Bradenburgh is doing well at the Dime Museum. It is well managed, has a steady clientele, and is enjoying the best season for many years.

S. FERNBERGER.

JERSEY CITY, N. J.—At the Bon Ton Theatre 20-25 Manager Tom Dinkins offered Mlle. Ani's Monarchs in a programme that gave satisfaction. The co. includes the Deagons, Al. Maddox and Florence Beach, Dolline Cole, who has a remarkable baritone voice; Morrissey and Rich, Emma Francis, Williams and Adams, O'Brien, Jennings and O'Brien, the Deltorellis, and Zeryni. Paris Upside Down closes the bill and introduces the entire co. Miss New York, Jr., 27-Jan. 1. Al. Reeves' Burlesquers 3-8.

Kirk Rundtell, chief doortender of the Bon Ton Theatre, who has been ill for ten days, returned to work 22. Montgomery Moses, chief advertising agent, had been filling the position.

Emery Lenharr, props at the Bon Ton, is on the sick list.

The Berkeley Club Stag 20 offered Weston and De Voe, George Graham, Winans and Bond, and S. V. Sanford.

Manager Harry Hill, of Mlle. Ani's Monarchs, is laid up with a severe cold.

WALTER C. SMITH.

WASHINGTON, D. C.—Manager Kernan's attraction at the Lyceum is the Russell Brothers' Comedians. The co. includes the Russells, Staley and Birbeck, the Fremonts, Caron and Herbert, the Dillon Brothers, Nestor and Bennett, Montgomery and Stone, and Lizzie B. Raymond. Sam T. Jack's co. comes the week of Jan. 3-8.=The announcements at the Bijou Theatre this week are Troja, the Handicap Trio, the Sisters Kenwick and Devere, Laclede and Raymond, the Holbrooks, Amy Nelson, Nellie Waters, and Hayes and Bandy.

JOHN T. WARDE.

MILWAUKEE, WIS.—Good houses attended the Alhambra 19 for the new week's bill, which includes the Mimic Four, Ward and Curran, Almont and Dumont, La Porte Sisters, the Pantzer Trio, Leavitt and Nevello, the Three Navaros. Next week The Isle of Champagne.=The Academy opened the week with Robin Hood, Jr., Burlesque co., drawing fair houses. The co. is headed by Helen Russell. A good performance is given. The specialists are Clifford and Adams, May Taylor Watson and Moore, Joy and Clayton, Provo, Venita, and the Sonerant Trio. Next week unannounced.

C. L. N. NORRIE.

PROVIDENCE, R. I.—The week 20-25 opened big at the Olympic. The bill was a good one, headed by Johnstone Bennett and George W. Leslie in their A Quiet Evening at Home. The American biograph, the Handicap Trio, Mr. and Mrs. G. Lote Silver, the Harpers, Carroll and Larkin, and Viola Sheldon were also in the bill. Hallen and Fuller's First Prize Ideals 27-Jan. 1.

The Vaidis Sisters Novelty co. were at the Westminster 20-25 and did well. Professor Burke's dog circus was followed by Nellie Walters, Campbell and Beard, Al. and Mabel Anderson, Little Gertie Cochran, George Thatcher and Ed Marble, who were cordially received, and the Newsboys' Quintette, and Vaidis Sisters. Night Owls 27-Jan. 1.

H. C. RIPLEY.

ST. PAUL, MINN.—At the Palm Garden Theatre (A. Weinholtzer, manager; Sam Green, business-manager): The Roof-Garden Burlesque co. opened to a large business 20-25. The entertainers are Kathryn Pearl, Marie Wilbur, Lillian and Bessie Cerita, Ida Rainer, Dottie Dimple, Clara De Forest, John Shannon, J. Kehoe.—Tivoli (John Straka, proprietor): The orchestra contributed excellent music week 20-25. Sophia Straka's xylophone solo was a taking feature. Lottie Ellis and Jessie Queen are good vocalists. Business good.=The New Olympic Theatre was reopened 18 by J. L. Soldini, manager. The Clara Lake Burlesque co. began an engagement 18-25, opening to a large house. The co. embraces Clara Lake, Rose Randall, Annie Goldie, Arman and Carman, Veve Shirley, Agnes Atherton, Lillian Cerita, Daley Sisters, Dick Mack, Sherback Brothers, Flamie Sisters, Mamie Stewart, Garnet Frank, Mr. Logan, Florence Bascomb, Emily Forrester, Frankie Knight, Jennie Bender, J. H. Dugan, Tommy White, Frank Johnson, S. Russel Childs, Allen James.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): Robie's Bohemian Burlesquers closed a three nights' engagement 18, having played to good business. Interesting turns were offered by Fields and Woolley, Martiere Sisters, Flo Jansen, Van and Nobriga, and Jere Mahoney. For Christmas week a good house co. was the attraction, consisting of Welby, Keys, Pearl and Harris, Prince Watanbee's Japanese Troupe, Ed Carey, Alex Wilson, Madge Tremain, Stanley and Marlowe, Marion Sawtelle, Nondescript Trio, the Patnands, McLean and Hall, and Nelson Sisters.=Casto Theatre (Al. Haynes, manager): For Christmas week Milton and Dollie Nobles in Bilgeville Junction were the head liners. Merritt and Gallagher, Raymond and West, Geraldine Allen and Carrie Lee Stoyle, Peter A. Lee, and J. P. Ornson are included in the bill, and the animated pictures are still being shown.

DETROIT, MICH.—Bryant and Watson's "American" Burlesquers are at the Capitol Square. They give two burlesques and introduce some good specialties. Some of the people in this co. are W. B. Watson, Jennie Dupree, Lydia Bristol, Dolly Davenport, Bryant and Phelps, Mitchell and Love, the Wood Sisters, and Charles H. Duncan. Rose Sydell's London Belles next.=Mr. and Mrs. William Robyns are the prominent names on Wonderland's Theatre programme for the week 19-25. They appear in The Counsel for the Defense, a bright little thing, which they handle admirably. Their performance is supplemented by several good specialty acts done by the Armstrong Brothers, Loney Haskell, and Juno Salmo.

CINCINNATI, O.—During Christmas week just past Reilly and Wood's Big Show has been the only variety combination in the city, and this fact, combined with the temporary closing of the Grand and Pike's, has caused the co. to do a land-office business. The co. is headed by Pat Reilly. With him are the Eldridges, the Lane Sisters, Frobel and Ruge, the Franchonetti Sisters, Eulalie, Frank D. Bryan, the Gardner Brothers, and the Deonzo Brothers, winding up with Walks of the Nations. H. W. Williams' Own Co. of Entertainers is underlined.=The Fountain 26-1 will have Hopkins' Trans-Oceanics.

BALTIMORE, MD.—Vesta Tilley made her initial bow before a Baltimore audience at the Auditorium Music Hall, where she appeared as leading her own co. under the direction of Weber and Fields. The others in the co. are Lew Dockstader, Charles T. Aldrich, the Lamont Family, the Four Cohans, Reno and Richards, Valmore and several others. Next week Joe Ott's The Star Gazer.

Sam Devere's own co., headed by Mildred Howard De Grey, is at Kernan's Monumental Theatre. The co. is a good one, and Sam himself is just as popular as ever. The Broadway Burlesquers are underlined.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 20 the strong bill drew large houses. Lydia Barry and George Felix presented a bright sketch, called The Vaudeville Craze. Annie Whitney in her fetching songs and monologue, the Blondells in their unique "society kids" sketches; Alburtus and Bartram, Lovenberg Sisters, and Whitney Brothers. A continuous performance was given Christmas Day.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week 20-25 American biograph. Sam and Kittie Morton, Murray Brothers, Post and Clinton, Mackie and Walker, Jerome and Alexis, Lavender and Thomson, and the Three Sisters Helston in graceful dances and poses helped to round out the olio. Week 27-Jan. 1 Mr. Poli will retain the biograph, and the feature will be Mr. and Mrs. Charles T. Ellis. Others are Johnston and Davenport, Lorella, John Le Clair, the La Velles.=Item: Jerome, of Jerome and Alexis, a former New Haven boy, spent the week of his engagement at the Wonderland with his parents.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): A good holiday business was recorded 20-25. The co. included The Mexican Troubadours, Blanche Fernandez, Collins and Collins, Leonard and Fulton, "Kid" St. Onge, Killeen and Murphy, Griffin and Cowper, Madison Brothers, and Tom Haverley. George Thatcher and Ed Marble Dec. 27-1.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Rossow Midgets 20-25; fair houses. Specialties by Carr and McLeod, Mlle. Chalet, Tom Mack, Sisters La Verde, Frey and Fields, Colby and Way, Dailey and Hilton, Contre Brothers, Howard and Stevens, and the Rossow Midgets. The White Crook Burlesquers Dec. 27-1.

QUEBEC, CAN.—Casino (Louis Verande, manager): Week 13-19 Adelina Roattino, McCloud and Melville, Ernie Muller, Noda Royval, Bonnie Goodwin, Gruet, Beers and Gruet, Harmont, Louis Verande, and Anna Belle, who made a big hit with her fine dancing. Week 20-26 Louis Verande, Harmont, Norrisses, Grace Smith, Adelina Roattino, and Keltner's Pantomime Troupe. Business good.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Vanity Fair 20-25; strong co.; first-class performance; fair patronage. 27-1 Rossow Midgets co. 3-8 Rentz-Santley.=Items: H. C. Edgerton, business-manager of Vanity Fair, is slowly recovering from a severe illness.—The date of the opening of the new vaudeville theatre, now building, is set for Aug. 20, 1898.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): E. F. Rush's Bon Ton Burlesquers made their bow 20 and will remain over Christmas. The opening house was large, and among those who amused were Billy O'Brien, Nestor and Stevens, Wybel and Lamb, Kennedy and Brice, and A. C. Lawrence. Manhattan Burlesquers 27-1.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Watson's Vaudeville Stars 20-22 to poor business. Harry W. Seamon's Extravaganza co. will be here 23-25.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Business has been good during week beginning 20. A good show is put up in which the following people take part: The Craig Trio, Williamson and Stone, Harry and Fred Mayo, the Le Roys, Four Carvons, and Sadie Buskirk.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): A good bill is presented 20-25 and includes the O'Dells, Hughes and Hughes, Frank Whitman, the Lorenzes, Fransioli Sisters, and the Three Bartellis to good business.

SAN FRANCISCO, CAL.—The holdovers at the Orpheum 13-19, consisting of the Six Bicchianis Sisters, Panlinetti and Piquo, the Vesuviana Quartette, Servais LeRoy, Ozita, Gypsy violinist, and the DeFilippis, seem to prove the greatest attractions. Of the new people John Kernell has made a decided hit. Mlle. Pipeta Delara, a French vocalist with a pleasing voice, is successful in her act. Professor Doherty's poodles are enthusiastically encored.

BUFFALO, N. Y.—The Columbian Burlesquers were at the Court Street 20-25. Lydia Yeamans Titus and Kid McCoy were extra attractions. In the co. are the Bison City Quartette, Thomas and Quinn, Millar Sisters, and Frank Moran. Business big. Next attraction John L. Sullivan co.

BUTTE, MONT.—Casino Theatre (J. W. Kinney, manager): The Kentucky Derby, a four-act drama, the La Mores, Mollie Thompson, Esther Pierce, and others give a five-hour continuous performance to crowded houses.=Imperial Theatre (Fred Ritchie, manager): The Luzoni Brothers, Zeno, Godfrey, Pierano, and others attract full houses every night.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): McIntyre and Rice's Comedians did an excellent business week ending 25, pleasing everybody. The co. is made up of Tillie Russel, M. J. Fenton, Pearl McIntyre, Joe Hardman, McIntyre and Rice, Wilson Sisters, the Three Renos, "Jack" Burke. The performance ended with the comedy A Big Surprise.

PITTSBURG, PA.—At the Avenue Theatre a strong vaudeville bill was given 20, headed by Lillian Burkhart, Gardner and Ely, C. W. Miller, the Eddy Family, Jessie Millar, and others.

The Gay Girls of Gotham opened at Adams' East End Theatre 23 for a week.

Harry Williams' Own co. opened at the Academy of Music 20 to a crowded house. Al. Reeves' co. follows.

Lydia Titus, Haines and Pettingill, and a strong bill will be next week's attraction at the Avenue.

HELENA, MON.—Gem Concert Theatre (Thomas Gilmour, proprietor and manager): Recently Mr Gilmour has assumed management of what has been known for years as the Coliseum Theatre. Under its new name and management the attractions are of a much better character and the attendance and business much better.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 20-25 are Maden and Adams, Lulu Leonvid, Marie Barnes, and Addie Mayer; good show; fair attendance.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week 20 Dot Stanley, Leopold and McDonald, Charles and Nellie Howes, Frank J. Shea, and Kelly and Bertha to good business; performance fair.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Hopkins' Trans-Oceanic Vaudevilles opened to good business 20 and gave an excellent performance; all the acts are clean and clever; the dancing of Mlle. Aimee is good.

KINGSTON, N. Y.—Wonderland Musee (P. Gilson, manager): The French Gaiety Girls week of Dec. 27.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): Wood Sisters' Burlesquers 16-18; fair business and very good show.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Coming: London Theatre Specialty co. 23-25. Sheridan and Flynn's City Sports 27-29. Robie's Burlesquers 30-Jan. 2.

ROCHESTER, N. Y.—Cook Opera House (S. S. Shubert, manager): The Broadway Burlesquers ap-

VAUDEVILLE. | VAUDEVILLE.

MR. AND MRS.
WILLIAM ROBYNS
PRESENTING
THE COUNSEL FOR THE DEFENSE.
By arrangement with Mr. J. H. Stoddart.

Dudes of the Tenderloin!
B. BARRON GRACIE AND REYNOLDS LEW
En route with CORINNE, AN AMERICAN BEAUTY Co., doing specialty and playing Lord Oigy Prettybird and Tommy Tucker. A BIG SUCCESS.

SEYMOUR and EMILIE
HOWE--EDWARDS
Eccentric Singing and Dancing Comedian.
Mezzo-Contralto, Monologuist.
Permanent address, MIRROR office.

EDWARD McWADE=MARGARET MAY
IN A MATRIMONIAL BLIZZARD.
Farce by EDWARD McWADE.
One of the cleverest sketches that has been given here this season is presented this week and [illegible] by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty [illegible] sound.—*Brooklyn Eagle*.
Address 128 LEXINGTON AVE., N. Y.

MR. KENNETH LEE
Author of the successful burlesque,
THE GLAD HAND
Burlesques, farces, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England.
London Agent, A.L. SOUTHERLAND, 110 St. Martin's Lane.
Address MIRROR office.

Sketches and One-Act Plays by
W. De WAGSTAFFE
Always on hand or written to order.
NO TRANSLATIONS. NO IMITATIONS.
Address MIRROR office.

The Original Stars of the East
Sie Hassan Ben Ali's Famous Troupe of Bent Zoug Zoug Arabs did not go with Barnum and Bailey's Circus to Europe as stated by the papers. The Bent Zoug Zoug Troupe headed by the Moorish Giant Pyramid Understander, Abddallah Ben Hamady, sailed for Mexico Dec. 24, to join Orrin Bros.' Circus. Sie Hassan Ben Ali, Manager of Bent Zoug Zoug Troupe, is now in Chicago directing the 5 Whirlwinds. Permanent address 515 SIXTH AVENUE, NEW YORK CITY.

AT LIBERTY.
Neil-THE LITCHFIELDS-Stella
For Farce-Comedy, Drama, Vaudeville. High class specialties. Address Turin, Lewis Co., New York.

RICHARD PITROT
World's Greatest Character Delineator.

peared to good business 20-21; Emma Carus made a decided hit in her singing specialty ——Wonderland Theatre (J. H. Moore, manager): Crowded houses greeted the excellent bill presented 20-25; the Three Ronaldos, W. W. Ellis, Barton and Ashley, Lloyd and Lillie Langdon, Sharpe and Flatt, Ray L. Royce, and the cinematograph. Coming 27-Jan. 1, Milton and Dollie Nobles, Lewis and Franchelli, Mudge and Morton, and Johnson, Raino, and Morton.

BLOOMINGTON, ILL.—Lyceum (C. E. Perry, manager): The Schiller Vandevilles opened a week's engagement 20 to splendid business and gave good satisfaction; the engagement will be extended through week of 27, with new performers added.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business for the week 13-19 was in keeping with the excellence of the bill. O. K. Sato was received as an old friend. Fred Brown's coon singing and rag-time dancing caught the public fancy, and the Clemence Trio made a hit with their songs and swell gowns. Stanley and Jackson did a neat sketch, and Harry Edson and his dog, "Doc," became immediate favorites. Arriving artists 20, Paulinetti and Piquo, Pepita de Laro.

CLEVELAND, O.—One of the best specialty organizations on the road is Weber and Fields' Vaudeville Club Burlesquers, which played a return engagement at the Star Theatre week of 20. Gus Hill's show, with Steve Brodie, will be at the Star week of 27.

NEW BRUNSWICK, N. J.—Music Hall (E. Taylor, manager): The bill for Christmas week 20-25 is a good one, presenting Frank E. McNish and John J. Cain, Rosa Albro, Musical Green, and Mr. and Mrs. Tooley. Week 27-Jan. 1 the Three Pickerett Children, the Stanleys, M. Dubec, and Willis Pickerett.

OTTAWA, CAN.—King's Star Theatre (Lee King, manager): Rose Sydell's London Belles opened 20 to good business and gave fair show.

LOUISVILLE, KY.—At the New Buckingham the Merry Maidens Burlesque co. drew the usual business week ending 25. Nellie Hanley, the principal member, made a hit. The Parisian Widows 28.

HOUSTON, TEXAS.—New Palace Theatre (Blanche Lee, manager): Good business week of 13. Double bill included The Sculptor's Studio and My Turn Next.

VAUDEVILLE PERFORMERS' DATES.

Aurora Zouaves—Opera House, Chicago, 27-Jan. 1.
Acaris and Sister—Opera House, Chicago, 27-Jan. 1.
Ahern and Patrick—Olympic, Chicago, 27-Jan. 1.
Almont and Dumont—Haymarket, Chicago, 27-Jan. 1.
Allen and Delmain—Pastor's, N. Y., 27-Jan. 1.
Adelphi Trio—Koster's, N. Y., 27-Jan. 1.
Aldrich, Charles T.—Auditorium, Baltimore, 27-Jan. 1, Weber and Fields', N. Y., 3-8.
Armstrong, Harry—Hopkins', Chicago, 27-Jan. 1.
Ancion, Adrienne—Hopkins', Chicago, 27-Jan. 1.
Baker, Pete—Proctor's, N. Y., 27-Jan. 1.
Bennett, Johnstone—Pastor's, N. Y., 27-Jan. 1.
Burkhardt, Lillian—Olympic, Chicago, 27-Jan. 1, Haymarket, Chicago, 3-8.
Barton and Ashley—Wonderland, Wilmington, Del., 27-Jan. 1, Auditorium, Baltimore, 3-8.
Bloom and Cooper—Haymarket, Chicago, 27-Jan. 1.
Bogart and O'Brien—Keith's, Boston, 27-Jan. 1, Bijou, Worcester, 3-8.
Cassidy, Mabel—Hopkins', Chicago, 27-Jan. 1.
Chester, Milo.—Opera House, Chicago, 27-Jan. 1.
Clarios Sisters—Olympic, Chicago, 27-Jan. 1.
Carrillo Sisters—Olympic, Chicago, 27-Jan. 1.
Cook and Clinton—Keith's, N. Y., 27-Jan. 1.
Collins and Collins—Proctor's, N. Y., 27-Jan. 1.
Crowley and Foley—Proctor's, N. Y., 27-Jan. 1.
Campbell and Beard—Pastor's, N. Y., 27-Jan. 1.
Canfield and Carleton—Pastor's, N. Y., 27-Jan. 1, Music Hall, Waterbury, Conn., 3-8.
Caicedo, Juan A.—Koster's, N. Y., Dec. 6-Jan. 29.
Craig, Mabel—Haymarket, Chicago, 27-Jan. 1, Opera House, Chicago, 3-8.
Charmion, Laveria—Koster's, N. Y., 13-Jan. 1.
Carroll and Nealy—Olympic, Chicago, 27 Jan. 1.
Craig, Milo.—Haymarket, Chicago, 27-Jan. 1.
Cawthorn and Forrester—Proctor's, N. Y., 27-Jan. 1.
Castillians, Five—Palace, N. Y., 27-Jan. 1.
Davis, Percy—Opera House, Chicago, 27-Jan 1.
Doyle, Tom—Haymarket, Chicago, 27-Jan. 1.
Dowling and Davis—Auditorium, Bridgeport, Conn., 27-Jan. 1.
Dunn, Arthur and Jennie—Proctor's, N. Y., 27-Jan 1.
Daly, Lizzie—Proctor's, N. Y., 27-Jan. 1.
Daly and Jerome—England—indefinite.
De Kock Troupe—Koster's, N. Y., 22-Jan. 1.
Downs, T. N.—Bijou, Boston, 27-Jan. 1.
Doner, Joe and Nellie—Opera House, Chicago, 27-Jan. 1.
De Bessall—Koster's, N. Y., 27-Jan 1.
Delmore and Lee—Music Hall, Harlem, 27-Jan. 8.
De Gray and Josephene—Wonderland, Wilmington, Del., 27-Jan. 1, Bijou, Harrisburg, Pa., 3-8.
Diaz, Pablo—Koster's, N. Y., 20-Jan 1.
Eddya, Five—Pike's, Cincinnati, 27-Jan. 1, Hopkins', Chicago, 2-8.
Ellis, Madge—Koster's, N. Y., 27-Jan. 1.
Ellis, W. W.—Wonderland, Toledo, 27-Jan. 1.
Evans and Mills—Proctor's, N. Y., 27-Jan. 1.
Eldridge, Press—Keith's, N. Y., 27-Jan. 1.
Evans, Edward and Josie—Pastor's, N. Y., 27-Jan. 1.
Ford Brothers—Haymarket, Chicago, 27-Jan. 1.
Farrell, Cliff—Auditorium, Bridgeport, Conn., 27-Jan. 1.
Farrell and Stark—Proctor's, N. Y., 27-Jan. 1.
Franklin, Irene—Pastor's, N. Y., 27-Jan. 1.
Frencelli and Lewis—Wonderland, Rochester, 27-Jan. 1, Wonderland, Detroit, 3-8.
Gassman, Josephine—Opera House, Chicago, 27-Jan. 1.
Guille, Albert A.—Koster's, N. Y., 6-Jan. 1
Gardner and Ely—Pike's, Cincinnati, 26-Jan. 1, Hopkins', Chicago, 3-8.
Gautier, Emile—Palace, N. Y., 27-Jan. 1.
Grahams, The—Opera House, Chicago, 27-Jan. 1.
Glenroy, James Richmond—Haymarket, Chicago, 27-Jan. 1, Opera House, Chicago, 3-8.
Gloss Brothers—Haymarket, Chicago, 27-Jan. 1.
Hines and Remington—Haymarket, Chicago, 27-Jan. 1.
Hall, Frank—Haymarket, Chicago, 27-Jan. 1.
Hart, Joseph—Keith's, N. Y., 27-Jan. 1.
Haskell, Loney—Wonderland, Rochester, 27-Jan. 1.
Haines and Pettingill—Avenue Theatre, Pittsburg, 27-Jan. 1.
Howley and Leslie—Pastor's, N. Y., 27-Jan. 1.
Hefron, T. J.—Stone and Shaw's, Boston, 27-Jan. 1, Gaiety, Quebec, 9-15.
Hawkins, Lew—Pastor's, N. Y., 27-Jan. 1, Keith's, Philadelphia, 3-8.
Held, Anna—Koster's, N. Y., Jan. 1.
Hull, Caroline—Orpheum, Los Angeles, 6-18, Orpheum, San Francisco, 20-Jan. 3.
Hall and Staley—Olympic, Chicago, 27-Jan. 1.
Hayes and Lytton—Keith's, N. Y., 20-Jan. 1.
Howell, Ida—Bijou, Washington—indefinite.
Kelly, Tom and Ida—Haymarket, Chicago, 27-Jan. 1.
Kingsley Sisters—Keith's, N. Y., 27-Jan. 1.
Killingbeck, Mollie—Keith's, N. Y., 27-Jan. 1.
La Porte Sisters—Olympic, Chicago, 27-Jan. 1, Haymarket, Chicago, 3-8.
La Fayette, Mons.—Olympic, Chicago, 27-Jan. 1.
Liberati—Opera House, Chicago, 27-Jan. 1.
Leon, Jessie—Haymarket, Chicago, 27-Jan. 1.
Littlefield, C. W.—Poli's, Waterbury, Conn., 10-15.
Le Clair, John—Poli's, New Haven, 27-Jan. 1.
Miles and Ireland—Olympic, Chicago, 27-Jan. 1.
Mayer, Daisy—Koster's, N. Y., 13-Jan. 1.
Mimic Four—Olympic, Chicago, 26-Jan. 1, Opera House, Chicago, 3-8.
Mudge and Morton—Moore's, Rochester, 27-Jan 1.
Metropolitan Three—Keith's, N. Y., 27-Jan. 1.
McConnell Sisters—Opera House, Chicago, 27-Jan. 1.
Mack, Wilbur—Hopkins', St. Louis, 26-Jan. 1, Olympic, Chicago, 3-8.
Mora, Helene—Palace, N. Y., 27-Jan. 1.
McIntyre and Heath—Palace, N. Y., 27-Jan 1.
McKeever, Lizzie—Haymarket, Chicago, 27-Jan. 1.
Merkle and Alcere—Pastor's, N. Y., 27-Jan. 1.
McCoy, Kid—Koster's, N. Y., 27-Jan. 1.
Northern Troupe—Keith's, N. Y., 27-Jan. 1, Opera House, Chicago, 3-8
Nobles, Milton and Dollie—Wonderland, Rochester, 27-Jan. 1.
Nosses, The—Eden Theatre, Paterson, N. J., 27-Jan. 1, Music Hall, Harlem, N. Y., 3-8.
Polk and Kollins—Music Hall, Harlem, N. Y., 27-Jan. 1, Pastor's, N. Y., 3-8.
Pitrot, Richard—Hopkins', Chicago, 27-Jan. 1, Alhambra, Milwaukee, 3-8.
Paulo and Dika—Haymarket, Chicago, 27-Jan. 1.
Pepita and Rosita—Palace, N. Y., 27-Jan. 1.
Partellos, The—Proctor's, N. Y., 27-Jan. 1.
Reed Birds, Seven—Keith's, Phila., 27-Jan. 1, Keith's, N. Y., 3-8.
Royce and Intropidi—Proctor's, N. Y., 27-Jan. 1, Olympic, Providence, 3-8.
Rogers and Bock—Haymarket, Chicago, 27-Jan. 1, Pike's, Cincinnati, 9-15.
Randalles, The—Palace, N. Y., 27-Jan. 1.
Renfos, The—Keith's, N. Y., 27-Jan. 1.
Rankin and O'Neil—Proctor's, N. Y., 27-Jan. 1.
Ramza and Arno—Pastor's, N. Y., 27-Jan. 1.
Rochfort and May—Pastor's, N. Y., 27-Jan. 1.
Smith, Kitty—Opera House, Chicago, 27-Jan. 1.
Sweet, Charles E.—Palace, N. Y., 27-Jan. 1.
Stanley and Jackson—Orpheum, Los Angeles, 20-Jan. 1.
Sato, O. K.—Orpheum, San Francisco, Nov. 28-Jan. 3.
Swain and Downey—Opera House, Chicago, 27-Jan 1.
Spencer, Attie—Olympic, Chicago, 27-Jan. 1.
Shayne and Worden—Olympic, Chicago, 27-Jan. 1.
Street Arabs' Sextette—Palace, N. Y., 27-Jan. 1.
Sherman, J. J.—Keith's, N. Y., 27-Jan. 1.
Stevens and Clark—Keith's, N. Y., 27-Jan. 1.
Sheldon, Viola—Pastor's, N. Y., 27-Jan. 1.
Thompson, James—Opera House, Chicago, 27-Jan. 1.
Thomson, Harry—Opera House, St. Louis, 26-Jan. 1, Alhambra, Milwaukee, 9-15.
Thatcher and Marble—Bijou, Worcester, 27-Jan. 1.
Thorne and Carleton—Keith's, N. Y., 27-Jan. 1.
Titus, Lydia—Avenue Theatre, Pittsburg, 27-Jan. 1.
Van Biene, Auguste—Proctor's, N. Y., 27 Jan. 1.
Welch, Joe—Olympic, Chicago, 27-Jan 1.
Wilson Family—Opera House, Chicago, 27-Jan. 1.
Wentworth, May—Haymarket, Chicago, 27-Jan. 1.
World Trio—Music Hall, Brunswick, Me., 3-8.
Williams and Walker—Palace, N. Y., 27-Jan. 1.
Williams Trio—Lewiston, Me., 29-Jan. 1.
Willett and Thorn—Leland, Albany, N. Y., 27-Jan. 1, Poli's, New Haven, Conn., 3-8.
Wilson, Al.—Hopkins', Chicago, 27-Jan. 1.
Ward Brothers—Opera House, Chicago, 27-Jan. 1.
Webb and Hassan—Avenue Theatre, Pittsburg, 27-Jan 1.
Warren, Kathleen—Keith's, N. Y., 27-Jan. 1.
Wilbur and Hill—Proctor's, N. Y., 27-Jan. 1.
Williams, Gus—Pastor's, N. Y., 27-Jan. 1.
Zobedie, El—Hopkins', Chicago, 27-Jan. 1.
Zimma, John—Palace, N. Y., 27-Jan 1.

DATES AHEAD.

[Received too late for classification.]

COLUMBIA MINSTRELS (Frederick Thorpe, mgr.): Pontiac, Mich., Jan. 1.
FLINT (Hypnotist; W. M. Sauvage, mgr.): Rockford, Ill., Jan. 3-8, Madison, Wis., 10-12, Dubuque, Ia., 13-15.
JOSEPH FARRELL (Wm. T. Block, mgr.): Renville, Minn., Dec. 20-Jan. 1, Olivia 3-15.
FOR FAIR VIRGINIA (Julian Magnus, mgr.): New Philadelphia, O., Dec. 29, Mansfield 30, Ft. Wayne, Ind., 31, Lima, O., Jan. 1, St. Mary's 3, Huntington, Ind., 4, Warsaw 5, La Porte 6, Rockford, Ill., 12, Freeport 13, Elgin 14.
JOHN E. DVORAK (Homer Drake, mgr.): Waverly, Ia., Dec. 27, 28, Hampton 29, 30, Eldora Jan. 1.
PROTECTO (Geo. H. Adams; E. G. Lane, mgr.): Camden, N. J., Dec. 30-Jan. 1.
8 BELLS (Wm. F. Flack, mgr.): Mahanoy City, Pa., Dec. 28, Lansford 29, Hazleton 30, Wilkes-Barre 31, Scranton Jan. 1, Carbondale 3, Binghamton, N. Y., 4, Ithaca 5, Waverly 6, Elmira 7, Portland 8.
FABIO ROMANI (J. B. Murray, bus.-mgr.): Paris, Tex., Dec. 27, Texarkana 28, Hot Springs, Ark., 29, Pine Bluff 30, Helena 31, Little Rock Jan. 1, Ft. Smith 3, Fayetteville 4, Eureka Springs 5, Columbus, Kan., 6, Carthage, Mo., 7, Springfield 8, Clinton 10, Butler 11, Gifford, Kan., 12, Parsons 13, Oswego 14, Independence 15.
JUNE AGNOTT (T. C. Howard, mgr.): Portsmouth, O., Dec. 26-Jan. 1.
LITTLE TRIXIE (Fred Robbins, mgr.): Mt. Pleasant, Pa., Dec. 31, Uniontown Jan. 1, Fairmount, W. Va., 3.
IN GAY PARIS: Jamestown, N. D., Dec. 28, Bismarck 29, Miles City, Mont., 30, Billings 31, Bozeman Jan. 1, Marysville 2, Great Falls 3, Helena 4, 5 Butte 6-9.
FREDERICK AND MINNIE SEWARD (John K. Bernard, mgr.): Webster, Mass., Dec. 27-Jan. 1.
PAY TRAIN (Chas. Halford, mgr.): Fishkill, N. Y., Jan. 1, Rondout 3, Catskill 4, Middletown 5, Port Jervis 6, Allentown, Pa., 7, Pottsville 8.
MCSORLEY'S TWINS (Merritt and Davis, mgrs.): Lima, O., Dec. 30, Salem 31, Youngstown Jan. 1, Pittsburg, Pa., 3-8, Brooklyn, N. Y., 10-15.

OBITUARY.

John R. Ferry, formerly orchestra leader at the Academy of Music, Jersey City, died in that place on Dec. 20. He was fifty years old.

Lizzie Aaron died at St. Peter's Hospital, Brooklyn, N. Y., on Dec. 23, of consumption. The body was buried by the Actors' Fund.

Mrs. Sarah McCormack, an old actress and the mother of Louden McCormack, died in St. Louis, Mo., Nov. 29, of heart failure. She was eighty years of age.

Mrs. John B. Lyman (Bessie Dunn) died in this city on Dec. 13 of apoplexy. She had played with M. B. Curtis' company in The Schatchen and in Ship Ahoy, and A Hole in the Ground.

Harry Knight died at the home of his sister, Mrs. J. C. McGarvey, in Roxbury, Mass., on Saturday. He was especially popular in Boston and had traveled in many repertoire companies.

Vincenzo Marazzi-Diligenti, a well-known Italian actor, died in the Civil Hospital at Venice, on Dec. 10. His wife, Madame Diligenti, visited this country professionally and acted in English several years ago.

The Very Reverend John Phillips Gilmore, of the St. Augustine Church, Philadelphia, died Dec. 21, after a year's illness, at the home of his brother, Manager William J. Gilmore. He was fifty-three years of age.

Mrs. Alfred Becks died at the New York Post-Graduate Hospital on Dec. 27, after a long and painful illness, with cancer. Funeral services will be held this (Tuesday) afternoon at 2.30 o'clock, at the Actors' Fund, and interment will be made in the Fund plot at Evergreens Cemetery. Mrs. Becks is remembered in the companies of Mr. and Mrs. Florence, A. M. Palmer, E. E. Rice, and others.

Born.

MINER.—A daughter, Kathryn L., to Mr. and Mrs. H. Clay Miner, Jr., at New York city, on Dec. 11.

Married.

FRENCHMAN-SNYDER.—Benjamin Frenchman to Lillian B. Snyder, at Waverley, N. Y., Dec. 15.

SCARBOROUGH-PAYNE.—Harry Scarborough and Julia Payne, at New York city, on Dec. 28.

WAYBURN-SAYE.—Ned C. Wayburn and Agnes Lillian Saye, at New York city, on Dec. 25.

Died.

AARON.—Lizzie Aaron, at Brooklyn, N. Y., on Dec. 23, of consumption.

BECKS.—Mrs Alfred Becks, at New York city, on Dec. 27, of cancer. Funeral services at the Actors' Fund, Dec. 28, at 2.30 P.M.

GILMORE.—The Very Reverend John Phillips Gilmore, O. S. A., at Philadelphia, Pa., Dec. 21, aged 53 years.

KNIGHT.—Harry Knight, in Roxbury, Mass., on Dec. 25.

LYMAN.—Mrs. John B. Lyman (Bessie Dunn), at New York city, on Dec. 13, of apoplexy.

MCCORMACK.—Mrs. Sarah McCormack, of heart failure, at St. Louis, Mo., Nov. 29, aged 80 years.

FERRY.—John R. Ferry, at Jersey City, N. J., Dec. 20, aged 50 years.

WHEN IN CHICAGO

Stop at **Kuhn's European Hotel, 165 Clark St., near Monroe.** Steam heat, elevator. Restaurant in connection. Special rates to professionals.

Theatrical "Trust" Supplement

To the Dramatic Mirror.

ISSUED WEEKLY. No. 7 NOW READY

3 CENTS A COPY.

Mailed to any address on receipt of price.

Address The Dramatic Mirror, 1432 Broadway, New York.

Nos. 1 to 5 of the Supplement are out of print.

ECONOMIC THEATRE
CLINTON, IOWA.
Opening attraction wanted about February 1st.
NEW HOUSE. GUARANTEE.
Address W. McMILLAN, Mgr.

JOSEPH CALLAHAN

Past three seasons starring in "The Lost Paradise" and "Faust" Productions.
At Liberty for Leading Business, Stock or Combination.
Address care of MIRROR Office, New York.

Mystery of Chilcoot Pass!
To Producing Managers.
A Sensational Romance of the Klondike by a well-known member of the Dramatists' Club. An up-to-date original melodrama, with magnificent effects, characteristic scenes of the diggings, Chilcoot Pass, Yukon River, Gold Bottom, etc., and bristling with bright, witty comedy. Nine principals only.
Brilliant Moonlight Avalanche Scene and other sensational. Theme original, exciting, and highly interesting, and a bonanza for an enterprising manager. Offers for production received from responsible managers only. Address "DRAMATIST," MIRROR office.

Are you in want of...
"A LIVELY GIRL,"
the greatest and most successful soubrette comedy ever written, by Dr. T. H. Sayre, author of Our Strategist, Mixed Pickles, etc. Only eight in cast; three acts. Will get printing.
HOWARD & DOYLE, Sole Agents.
DR. T. H. SAYRE, Author.
Also agents of Jagger's Jag, Mixed Pickles, Our Strategist, and 800 of the best plays. Apply to the only reliable and largest play agency in the world.
HOWARD & DOYLE, Chicago.
Special terms for the only and original TRILBY.

Aubergier's Syrup and Pastilles of
Lactucarium
Used with marked success in Europe for half century in cases of Bronchitis, Catarrh, Asthma and Colds. Public Speakers and Singers find them almost indispensable.
E. FOUGERA & CO., NEW YORK.

WANTED FOR SEASON TOUR
Musical Director, Artists and Chorus thoroughly up in repertoire operas. None but those able to go straight through first rehearsal need apply. Misrepresentation cancels.
CHAS. PALMER COMIC OPERA CO., QUEBEC.

PARTNER—SMALL CAPITAL.
Wanted quick for recognized attraction. Popular star. Company organized. Time booked including New York City. Strictest investigation. Rare chance. No triflers. Address "BONANZA," MIRROR.

COPYRIGHT YOUR PLAYS.
Acts, Music, Songs, Photographs, etc. The cost is small. Address PHILIP McELHONE, 704 14th Street, Washington, D. C.

Alice Johnson
With May Irwin's Miss Fitzwell Co. MIRROR.

Carrie Lee Stoyle
Disengaged. Comedy, Character, Singing. Add. MIRROR

Hawley Francks
Julia Marlowe Co. Knickerbocker Theatre, N. Y.

Wm. C. Ott
Musical Director, A Railroad Ticket Co.

At Liberty
FOR BALANCE OF SEASON
JESSE CAMPBELL
Musical Director (Piano), Arranger and Composer.
Address Care T. H. WINNETT,
Knickerbocker Bldg., 1402 Broadway, N. Y.

N. B.—I wish to thank managers who have kindly offered me engagements which I was compelled to decline on account of illness in my family.

CRAVEN and HICKMAN
STAGE DIRECTORS.
PLAY READING BUREAU.
Plays read, revised and submitted to responsible Managers. Untried authors invited to submit their plays to us.
Broadway Theatre Building, N. Y.

L. P. HICKS
WITH ROLAND REED. SEASON '97-'98.

J. W. DAVIDSON
Leads in Farce Comedy.
BARITONE DESCRIPTIVE VOCALIST.
At Liberty after Jan. 1st.
Address MIRROR

EDWARD M. DRESSER
Dramatic Character Actor.
AT LIBERTY.
Address 232 W. 15th Street, City.

DRAMATIC INQUISITIONS.

The collectors of first and early editions of dramatic works, and more especially the works of early English dramatists, have a consistent, if not an excellent, reason for their fad. Through its pursuit they escape editions comprising "selections," and the annotations and emenda-

ANDREW A. MC CORMICK.

tions by "professors," who, having much leisure, are given to this species of literary assassination. Regarded from this standpoint, the first edition faddist may be looked upon as a most commendable individual, to be envied, praised, and admired.

There is, then, method in their madness. The pedagogue acting in the capacity of editor is a nuisance who has grown to be one of the terrors that confront every reader who loves the old writers and would have them in their pristine state. The average professor, when he undertakes to amend and annotate, approaches his victim in a patronizing way: he cuts and slashes, and edits on the theory that the author was more or less of an ignoramus and the reader a blithering idiot or a mental infant without taste or intelligence.

The "professor" does not undertake the editing or the selecting with the idea of "injecting new life into a faded fame;" it is rather with the sinister purpose of displaying his own erudition or the incapacity of the author whose misfortune it is to be dead, and hence an helpless victim. Literary immortality is ever a doubtful and feverish uncertainty; yet as long as meddling and self-exalted pedagogues are encouraged in their literary inquisitions, the fate of every child of fancy must remain a question fraught with misgivings and uncertainty.

The works of the greatest genius the world has known have been the chief objects for vivisection and attack.

Instead of approaching the immortal plays of Shakespeare with reverence due the most splendid works that have emanated from the brain of man, the pedagogue has clipped and battered the text much after the same fashion that he would the first weak effort of a verdant sophomore. William Archer says wisely in his essays on "Shakespeare and the Public," that "it is neither to be expected or desired that the great public should be learned in editions and readings. What is much to be desired is that they should, for example, have some conception of the value and beauty of Shakespearean verse. Without this how can any one have more than the faintest glimmering of the true beauty of such a poem as 'Romeo and Juliet?'"

"The value and beauty of Shakespeare's verse" is lost sight of in the hunting for new and unheard of meanings—meanings, probably, that never entered the head of the author. If none can be conjured up the simplest and most apparent explanation is given, as if a stupendous discovery had been made. Professor William J. Rolfe edited Shakespeare and presents a collection of notes, which in the way of illuminated definitions are especially interesting. The only volume of the Professor's Shakespeare I have at hand is "Much Ado About Nothing." The annotations in very many instances are amply expressed by the title of the play. Here are a few samples: Line 89 reads: "You embrace your charge too willingly." The Professor explains the meaning of the word "charge" as being "burden, encumbrance." The author quotes a brother professor who thinks the meaning is "the person committed to your care." Here is an extraordinary example of a "tempest in a tea-pot." Then line 101: "I wonder that you will still be talking," is explained by Professor Rolfe as meaning "continually talking." Extraordinary insight is here manifested! The word "tyrant," line 149, is given in a note as signifying "that is one who shows no mercy." Splendid, Professor, splendid! Here are a few more: "Sad," line 162, is explained as meaning "serious;" "argument," line 225, means "subject;" "discovered" means revealed; "carriage," bearing, deportment; "misused," abused; and, best of all, the Professor is kind enough to inform us that "breathing time" means "interval, delay." But there is one compensation—the notes are considerately placed at the back of the book, and hence out of sight and out of mind. They need not be a source of annoyance unless self inflicted. In one other respect Professor Rolfe's Shakespeare is admirable: he has so emasculated the text that it is entirely acceptable to the "young person." Professor Rolfe's notes are of a piece with those to be found in all those editions of Shakespeare emanating from universities.

Professor William Lyon Phelps has "edited" and furnished notes to a "selected" edition of George Chapman's plays. The notes are especially interesting. The Professor informs us that when the poet says: "Your silly father," he means "your simple father;" he also informs the delighted reader that "presently" means "immediately;" that to "rate" is to "scold," *ad nauseum*. In every case where light is called for the editor avoids producing a candle. For example, his explanation of "natural son" is "own."

John Addington Symonds took upon himself to "alter the rather vague and unsatisfactory directions of the old copies" of Thomas Heywood's plays. Stupendous impudence! thus robbing the reader of understanding in what manner the plays were presented at the Red Bull Theatre. This editor, in the way of notes, also discovered that "presently" means "immediately." So also Havelock Ellis, in his "selected plays" of good old John Ford, opines that when the poet says "learn to read me well," he means "comprehend me well." The absurdity of explaining meanings apparent to any intellect which could take ever so slight an interest in Ford's plays. Nothing is left to the comprehension; everything is made as plain as a pike-staff, except where a little light would elucidate the text, such as the case of the "natural son." The explanation "own" is stupid, and does not shed any light. The Professor is evidently a prude or does not know what a "natural son" is.

And so all through the old dramatists the pedagogues have been at work, selecting, lopping, and explaining and failing to explain; cutting out "stage directions," and passages which might affright the young person or the prude. Macaulay said: "The lover of antiquity loves the language of antiquity." He does not want his old author meddled with any more than a collector of antiques desires that the mold of age be removed from an antique bronze or an old piece of furniture be polished and made new. However, the reader will accept an imperfect or "selected edition" of "Lamb's Dramatic Essays" without grumbling when he discovers that it contains an admirable introduction by Professor Brander Matthews; but, if he does not grumble, he will not be satisfied, since if he wants "Lamb's Dramatic Essays" he wants every line and not a garbled edition.

Not satisfied with the making of selected editions and annotating them, the Professor takes it upon himself to tell the reader what dramatic books it would be good for him to read, vide Professor James Baldwin's "Guide to the Best Reading." Among the "selections" in his tome devoted to "the study of dramatic literature" may be found Professor James Baldwin's "Literature," Professor Brooks' "Primer," Professor Richardson's "Familiar Talks on English Literature," and five whole pages of solid agate of great works of a like importance; but strange to relate there is no mention whatever of Colley Cibber's "Apology," Doron's "Annals of the Stage," Ireland's "Annals," Donner's "Dramatic Miscellany," Dibden's "English Stage," the work of Percy Fitzgerald, William Archer, or J. Fitzgerald Malloy.

The professors may justify their doings on the ground that Cibber, Garrick, and others thought themselves capable of amending the plays of Shakespeare for stage use. In reply, it may be said that Sir Henry Irving has had the intelligence and wisdom to restore Shakespeare's text: that we have him to thank for an "acting edition" that is real Shakespeare. The principle which he followed has been summarized as follows: "Omissions, often; transpositions, sometimes; interpolations, never."

ANDREW A. MCCORMICK.

THE BROWN COLLECTION.

The James H. Brown theatrical collection which has already been mentioned in these columns, proves to be far richer in rare books and autographs than was anticipated even by those who supposed they knew what kind of a collection Mr. Brown had left. Among the books are several which are not strictly theatrical, but which relate to the prize-ring and the turf, not the modern "flash" works of no literary or artistic value, but books written by Pierce Egan and others of ability at a time when writers and artists of repute were not ashamed to use their talents in exploiting pugilists and racehorses. But the greatest "finds" among Mr. Brown's enormous mass of material have been in the autograph letters, for some of the three thousand epistles have proved interesting reading, far more interesting to those who have been allowed to see them than their writers ever could have imagined. About one letter in every five contains a request to "burn this letter," or words to that effect, and some well-known players who have begged for favorable treatment from certain New York critics will doubtless be pleased to see their efforts offered at public sale. A letter of Billy Florence is expected to bring a large sum, because in writing it his pen caught, and made a blot, under which the genial comedian wrote, "D—n this blot." There is a fine letter of Edmund Kean's, which it was intended to reproduce in fac-simile, but unfortunately, the writer added a prohibitive "P. S."

RAPID TRANSFER WORK.

The C. Y. Transfer Company, of Chicago, accomplished on Dec. 18-20 probably the largest amount of transfer work ever done in any one city in so short a time. It may never happen again that so many large companies leave the city, their places being filled by companies nearly as large, at one time. The actual work was between Saturday night at 10 o'clock and Monday morning, when the last company was in the theatre. Fifty-nine large truck loads of scenery and props and 469 hotel and theatre trunks were handled between theatres, hotels, and depots, and three large loads of scenery were sent to the Marlowe Theatre, Englewood. This work was all done without mistakes, and everything was on time.

THE CASE OF E. J. RATCLIFFE.

The trial of E. J. Ratcliffe, accused of beating his wife, was ended last Thursday morning, the jury finding the prisoner guilty of assault in the third degree. Sentence was deferred until today (Tuesday). The penalty for assault in the third degree is imprisonment for one year, or a fine of $500, or both. The prisoner's counsel has announced that if sentence is suspended he will accept, but that if imprisonment is imposed an appeal will be taken.

JAMES K. HACKETT BETTER.

James K. Hackett rested easily the latter part of the week, and was somewhat improved last night. His fever had abated, and though somewhat fluctuating, his temperature was several degrees lower than it has been since his illness. The next forty-eight hours will probably find him much improved. Miss Mannering and Mrs. Hackett, his mother, are continually at his bedside, and he receives every care and attention.

AT THE BIJOU, BROOKLYN.

George W. Monroe and his merry company are this week presenting the funny farce-comedy, A Happy Little Home, at the Bijou, Brooklyn. The piece is spiced with songs, dances, and catchy music, and Mr. Monroe's pleasing personality makes everything go with a rush.

AMELIA GLOVER ILL.

Amelia Glover, the dancer, was taken ill last week in Kansas City, and was brought to New York by Edith Crane, of Sol Smith Russell's company. Miss Glover was taken to the home of a friend in Brooklyn, where she is rapidly recovering.

Hotel Ontario, Buffalo. Professional rates.

AUSTRALIAN EVENTS.

Getting Ready for Christmas — Success of American Attractions—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Nov. 20.

In Harry Rickards' Musical Comedy company William and Amy Gourlay have replaced Albert Bellman and Lottie Moore, who have been enjoying a holiday among the Blue Mountains of New South Wales.

The Flying Jordans have become established favorites in New Zealand, where they are doing a big business.

Hudson's Surprise Party opens at Wellington, New Zealand, early in January.

The Selbinis and Allisons have left Australia for London to fulfill heavy engagements.

At the Sydney Tivoli the Haytors, Tom Woottwell, and Eva Lee have replaced Lillian Tree, Fanny Wentworth, Professor Morrett, and Philip Newbury, who are now at the Melbourne Bijou.

Harmston's Circus will shortly arrive in Sydney from Singapore. Colonel Hicks, the advance agent, states that it numbers one hundred performers and has an extensive menagerie.

The Bijou Variety company has enjoyed a good season in Western Australia.

Professor Bristol's Equi-scurriculum has been very successful in Melbourne.

The Fitzimmons-Corbett veriscope did not catch on either in Sydney or Brisbane.

The Bovis Brothers and their variety troupe are at the Brisbane Gaiety.

Pope and Sayles, formerly of Rickards' Sydney Tivoli company, are at Perth, Western Australia.

Ada Delroy has completed a busy season in Western Australia.

William Cosgrove has produced My Sweetheart at the Melbourne Cambridge.

Harry Rickards' traveling company No. 2 established a good record in Adelaide.

Captain Jack Sutton has started a combination of his own in New Zealand.

Albert Bellman and Lottie Moore are at the Melbourne Opera House; also the Luciters, Athas and Collins, J. W. Winton, and the latest arrivals from London, Charles Dillon and Dolly Elcon.

The Avolos have left Australia for the States, opening at the San Francisco Orpheum.

Carl Hertz is in Tasmania, but has not decided when his Australian tour shall terminate.

In Sydney the success of A Royal Divorce is greater even than in Melbourne.

At Her Majesty's, Sydney, a Christmas pantomime will be staged by Williamson and Musgrove. Harry Rickards will have another at the Sydney Royal, and there will be a third at the Sydney Lyceum.

Alfred Dampier and family after touring the British provinces will return to Australia by way of the States.

Grattan Riggs is appearing as The Irish Detective at the Sydney Lyceum.

Charles Cartwright and a selected London company will produce A Squire of Dames at the Sydney Palace in February next.

In Sydney the Opera House, Criterion, Standard, and Gaiety remain closed, except for occasional performances, chiefly by amateurs.

The Two Little Vagabonds attracted good houses in Adelaide, Melbourne, Sydney and Brisbane, and promises to be equally successful in New Zealand.

In Brisbane The Sign of the Cross proved as popular as in other Australian cities.

Charles W. Anson, son of the well-known player, recently made a successful debut as author and actor under the auspices of the Sydney Dramatic Club.

The French Maid has followed The Gay Parisienne at the Melbourne Princess', both being to the taste of residents in the Victorian capital.

Maggie Moore will remain at the Melbourne Royal until Christmas, changing her bill weekly.

The Rignold season at the Sydney Royal has been moderately good.

Bland Holt is still doing excellent business in New Zealand.

Frank Thornton, at present in Western Australia, will open the Sydney Criterion at Christmas.

The Sydney Palace has been reopened with Binks the Photographer, the leading characters being sustained by George Lauri, William Freear, William Gourlay, Marietta Nash, Addie Conyers, and Amy Gourlay.

While at Bourke, over five hundred miles from Sydney, the Musical Comedy company, organized by Harry Rickards, were the victims of a sad disaster. The Bijou Theatre, an iron and wooden structure, in which they had been playing, was destroyed by fire, and the whole of the scenery, dresses, etc., were consumed.

On the opening night of The Prairie King, at the Sydney Lyceum, the canoe in which Maude Williamson was supposed to escape from the Redskins capsized, the actress being precipitated to the bottom of the tank, fifteen feet deep. She was rescued by one of the company diving and bringing her to the surface. It was a narrow escape, and a good advertisement.

George Melville's Dramatic company is at Launceston, Tasmania.

Elsie Lander, from the States, has organized a dramatic company for Brisbane, and after touring Queensland will open at one of the Sydney theatres.

Harry Rickards is rapidly drifting into theatrical management, and it is not unlikely that in the near future Williamson and Musgrove will find him a dangerous rival.

JOHN PLUMMER.

MELBOURNE, Nov. 20.

The Gay Parisienne has been produced at the Princess Theatre with great success, crowded houses being the rule every night. It will only run for a week longer, when A French Maid will take the boards.

Maggie Moore has been doing a good business at the Theatre Royal. Arrah na Pogue was reproduced, with Mr. Roberts as the leading man, this week.

The Bijou Theatre will be opened on Saturday by Harry Rickards, when he introduces his biograph, which was a great success in Sydney. Miss Tree and Phil Newbury will also appear.

Harry W. Gill and his company produced In Town at Geelong on Nov. 9 with great success.

Ada Colley begins a starring engagement in South Africa this month.

The list of plays that Wilson Barrett will produce during his Australian season comprises The Manxman, Ben-ma-Chree, The Sign of the Cross, and The Silver King.

The Sign of the Cross opened a short season at Brisbane Opera House to excellent business.

The Haytors, Tom Wootwell, Emily Tyndale, and Miss Lee opened at Sydney Tivoli on Nov. 19.

It is said that Tom Fitzgerald cleared £8,000 in West Australia with his circus.

Wilson Barrett opens his Australian tour at Sydney on Boxing night.

The Allisons and Selbinis made their last appearance in Australia at the Adelaide Royal. They return to London.

Henry Bracy and his opera company open a short season at Bendigo.

Bert Gilbert is to have a part in the Christmas pantomime at the Princess Theatre.

Charles Dillon, an English comique, makes his Melbourne debut at the Opera House on Nov. 20.

Frank Thornton is doing a season at the Perth Royal.

Miss Lucifer, the American dancer, is appearing at the Opera House with great success. It is under Harry Rickards' management.

The Rickards' Bunch of Keys company have been appearing at Newcastle and Maitland this week. They open in Binks the Photographer at the Palace Theatre, Sydney. Amy and Will Gourlay are with the company.

JAMES M. ROBISON.

REFLECTIONS.

The Cincinnati *Commercial-Tribune* says: "The theatrical business for the railways is now on the boom. An official of the B. and O. at the Grand Hotel last evening said that yesterday the B. and O. handled seventeen companies, or more than 425 persons, on different parts of the system. Some Sundays the Big Four greatly exceeds this number, owing to the length of the system and the important Western and central cities reached."

A. W. Higgins will do the advance work for Cuba's Vow.

The Order of the Eastern Star, composed of the daughters, widows, wives, sisters, and mothers of Master Masons, will give an entertainment and ball on Dec. 29 at Terrace Garden. The proceeds will be devoted to the building of a home for needy old members.

The Auditorium, formerly the Warder Grand Opera House, Kansas City, Mo., and the adjoining hotel, were partially burned last Tuesday. The estimated loss is $350,000. The Woodward Stock company, which had played all the season at the house, saved their property. The Auditorium was opened in 1886, but, it is said, had never been profitable until this season.

Joseph H. Thayer, for the past sixteen weeks with Daniel R. Ryan, closed on Christmas Day at Canton, Ohio.

Baby Beatrice, of the Patent Applied For company, was a Mirror caller last Wednesday.

George H. Ketchum, of Toledo, O., will succeed George A. and Fred C. Dickson as lessees of the Grand Opera House, Dayton, O., at the expiration of the present lease, two years hence. The Dicksons probably will have a new theatre at Dayton.

Hattie Neville closed with The Captain of the Nonsuch, and opened Dec. 26 with Hopkins' Stock company at Chicago.

Benjamin Frenchman and Lillian B. Snyder, both of A Breezy Time, were married at Waverley, N. Y., Dec. 15.

Thomas Grady is no longer with the Cummings Stock company in Toronto.

S. De Vries is making many friends in his capacity of business-manager and treasurer at the Third Avenue Theatre.

The roster of the new Uncle Hiram company, which opened on Dec. 11, at Butler, Ind., is as follows: W. H. Miller and Co., proprietors; W. H. Miller, manager; R. P. Hankey, M. L. Kinsey, Willard Dashiell, Howard Powers, Arthur Blackaller, Professor Fred Halle; F. C. Yonker, agent; Henriette Browne, Dolly Theobald, Beth Kinsey, and Grace Melrose.

F. C. Whitney will produce J. Cheever Goodwin's A Normandy Wedding next month at Boston.

May Irwin has two new coon songs, "She Is a Thoroughbred" and "The Wench That Wears the Striped Gown," by Ned Wayburn.

John P. Howe has come from Seattle to arrange a lecture tour for Miner W. Bruce, "the Stanley of Alaska."

Vera de Noie, playing the lead in When London Sleeps, was injured last Thursday at the Columbus Theatre during a fire scene. Her dress was burned and her face and arms were singed.

Anton Heindl, the well-known musical director, has returned to his home in this city. He has almost recovered from a severe illness which he contracted in the South, and expects to be around again in a few days.

David Warfield may star next season in a new play to be brought from Europe.

Duncan Harrison spent Christmas within the precincts of the Rialto.

Joseph Frank, manager of Jacobs' Theatre in Ottawa, Ontario, was in town on a brief visit last week.

Meyer Cohen, the basso, has left the stage and accepted the Eastern agency for Charles K. Harris. Mr. Cohen is glad to be off the road, and expresses his determination never to return to the stage.

Nathaniel Hartwig, known in private life as Hartwig N. Branch, and formerly leading man with Robert Mantell, Marie Wainwright, and Olga Nethersole, has retired from the stage and become a member of the New York Stock Exchange. Mr. Hartwig bought the seat recently held by the late William H. Osgood.

Sydney Rosenfeld's new play, A Divorce Colony, will be produced at the Bijou this season.

"The announced engagement of May E. Cunard to marry Ed McDowd is a malicious untruth or an alleged joke," says C. Jay Smith. "May E. Cunard is my wife; we have no domestic troubles, and in justice to my wife and myself I beg that the truth be published."

The report of the closing of A Southern Romance was premature, as the company plays Albany this week.

Aldora Shem temporarily closed his season at Bowling Green, Ohio, on Dec. 17, on account of rheumatism of the throat, which threatened his voice. He will resume in a few weeks if possible.

The Westerner has opened a few weeks' tour with Ralph Stuart in the lead, supported by Sylvia Bidwell, Emeline Barr, Marion Holcombe, George Herbert, Ernest Willis, Leigh Morrison, Emile Collins, C. T. Del Vecchio, and Dudley Bragdon. A. Milo Bennett is manager. A new curtain-raiser by Ralph Stuart and Dudley Bragdon, Appomattox, will be an especial feature of the performances. Mr. Stuart is arranging for The Lost Paradise, and next season will go on tour with these two plays.

Bailey Avery, the pleasant and courteous press agent of the Herald Square Theatre, severed his connection with that house on Thursday. Allan H. Sterne, formerly of the *World*, will take his place.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Death of William Terriss—His Personality and His Work—Items.

(Special Correspondence of The Mirror.)

LONDON, Dec. 18.

At the moment of mailing the one absorbing and terrible topic both in theatrical and other circles is that woeful event, the foul murder of William Terriss outside the stage-door of the Adelphi night before last. I have seldom known a crime of the kind to arouse such widespread horror and indignation, nor such profound sorrow and deep sympathy. Poor Terriss was almost as well known in America as he was in England; indeed, it was owing to his business acumen during one of his several tours in your States with Irving that Augustin Daly's fine combination first made its welcome appearance on our side. It is no exaggeration to say that although "Breezy Bill," as most of us called our poor friend, had his histrionic limitations—although, unlike Irving, Forbes-Robertson, Beerbohm Tree, and Willard, his magnetism was of the personal rather than the intellectual order—there was no more popular stage-player on these islands. His impersonation of the gallant aristocrats of Shakespearean comedy, and especially of Adelphi heroes, so like himself, had endeared him to thousands of playgoers of both sexes who have never cared, and never will care, a solitary rap for the "classic" or intellectual drama. To them the dashing, handsome William Terriss—who, at nearly fifty, looked not much more than half the age—was the only true embodiment of the stage-hero as he ought to be; and not as some "problem" playwrights have tried to make him of late.

When the murderer, a moody and obviously insane super, long known as "Mad" Archer, was brought before the magistrate at Bow Street's historic police station yesterday, there was quite a volcanic scene in court. The place was crowded with professional friends of the slain actor, and these, with more sympathy than sense, violently hissed and hooted the prisoner, who, poor, half-starved-looking devil, in all his stage-career never had the chance of so much public attention. He seemed as if he liked this attention; it flattered his stage-struck and shockingly crazed vanity. Of course, the motive the murderer gave, or hinted, was revenge for Terriss' alleged standing in the way of his getting either work or help from certain theatrical benevolent funds. But even already enough has been proved to show that poor Terriss and his son Tom, a rising young actor, had continually helped the murderer both with money and with work; to say nothing of recommendations to managers and others.

Poor, dear, old Will Terriss! I had known him intimately for many years. It was only just after mailing you, a week ago to-day, that he confided to me the full details of a long tour he had booked, to start when he left the Gattis in 1899 and to end in 1901. "Just see, old friend," he said to me, as we parted for the last time on earth, "how far ahead we actors have to look!" It was only on the morning of his murder that I received a characteristically hearty, and breezy letter from Terriss, giving me certain other details of the above-mentioned tour. At early evening I went to the Adelphi and found him lying there—a corpse!

But now, thank God! we may turn to some few matters of less terrible import. The only new play of the week has been a drama on the subject of Charlotte Corday and her assassination of the scoundrel Marat. This, the work of some author, who does not appear to have had a name, was produced for the first time in England by Mrs. Potter and Kyrle Bellew at the Islington Grand on Monday. It proved a somewhat tedious work; with long, long conversations which were occasionally—very occasionally—relieved by a gleam or two of dramatic situation. The fair Cora Potter looked lovelier than ever as the rapt and hapless Charlotte; but, sooth to say, her acting had little of the inspired or imaginative quality necessary for this kind of character. Now and again, however, she woke up to intensity. On the other hand, Kyrle Bellew as the malignant Marat was intense—nay, intensely intense all the time. His make-up was highly realistic—which means it was appropriately repulsive; quite true to the story, if history is to be believed, which sometimes it isn't.

Sir Henry Irving, who is much distressed by the fate of his old comrade Terriss, is working double tides at the Lyceum with son Lawrence's Peter the Great, which he (Henry) assures me he will produce on New Year's Day. Irving, by the way, has this week been much grieved at the death, by accident, of his faithful and really wonderfully sagacious fox-terrier "Fussie," whose habits and customs were as well known, and perhaps better known, in your chief American cities than in our British ditto.

Last night George Edwardes celebrated the six hundredth performance of The Geisha at Daly's. Next Friday, which is Christmas Eve, he (G. E.) will give away hundreds of Japanese dolls as souvenirs.

Forbes-Robertson finishes his Hamlet season and his tenancy at the Lyceum to-night.

D'Oyly Carte has been writing to the papers with apparent intent to show that the critics who criticised his recent production of The Grand Duchess knew nothing of what they were writing about. The said critics reply ditto to Mr. Carte.

GAWAIN.

GOSSIP OF PARIS.

Dans la Nuit—La Jeunesse de Louis XVI.—Sardou's New Play.

(Special Correspondence of The Mirror.)

PARIS, Dec. 18.

To M. de Flers belongs the credit of having introduced, a short time ago, two new and more than ordinarily talented playwrights in the persons of MM. Lorde and Morel, whose powerful play, Dans la Nuit, has just been presented here. Like others of the profession, these two had endeavored for years to reach the ears of managers, but without success. Finally their play fell into the hands of M. de Flers, who produced it at once. It has been quite the rage, and in the first week the enterprising director secured a sufficient sum to repay all that he had spent on the presentation.

The story is not lengthy, but it is admirably worked out, and in places it becomes so absorbing that one leans over in his chair to prevent losing a word of the dialogue. Like a well-built house, it is formed upon a powerful foundation and grows stronger and stronger as it nears the top. Several of the incidents suggest the combined force of La Tosca and Fedora. In Dans la Nuit, Jean Walter is bethrotbed to a girl who loves him even as he does her. In the midst of their courtship heaven ceases to smile. Jean becomes blind. The affliction does not change the affection between the two, however, and they are wedded. But after a time Jean's great love is augmented by the knowledge of his helplessness, and he becomes jealousy itself.

That is practically all of the plot, and yet in it is a tremendous strength that suggests the condensed drama in the opera of Cavalleria Rusticana. When last I was in New York, about three years ago, The Masqueraders was being given at one of the theatres, and I was deeply impressed by a certain scene in which a young countryman and a gambler cut a pack of cards for possession of the wife of the latter. The three minutes' suspense made my blood freeze. But in Dans la Nuit the other is outdone. Jean's fear for his spouse early turns into suspicion, and in his restless soul he conceives the idea that she is intimate with his friend. Constantly on the watch for confirmation of his dread, he finally detects his wife in the act of writing a letter which circumstances lead him to think is addressed to her lover. Truly, the epistle is perfectly innocent, though circumstances move Madame Walter to keep her husband from knowing its contents. He demands the paper, but it is refused, whereupon he seizes it. She stands angry, terrified, panting from their brief struggle, while he, poor fellow, suddenly realizes that the letter is of no use to him. He cannot read it! His father enters and he begs a translation of the letter. The old gentleman, knowing well the groundless jealousy of his son, declines to read the letter. The suggestion is wonderful, and the house is thrilled as by a wave of cold air. The sight of Jean rubbing his eyes in the vain hope of seeing again, if but for a moment, was one not easily forgotten.

After a lapse of more than twenty years Alexandre Dumas' comedy, La Jeunesse de Louis XVI., was revived on Dec. 4 at the Gymnase. The play has a curious history. In 1853 a comedy bearing the same name was accepted from the elder Dumas by the Théâtre Français and immediately put in rehearsal. It was said to have been written for a bet in ten days. Regnier was cast for the part of Mazarin, and Madeleine Brohan was to have been Marie De Mancini. But the affair came to an untimely end. The imperial censor thought he saw in one of the love scenes a transparent disguise of a similar episode at Compiegne between Napoleon III. and Mlle. De Montigo. The manuscript was confiscated and M. Dumas' play stopped. This angered the author and in two weeks he brought to M. Arsène Houssaye, then director of the Français, a play called La Jeunesse de Louis XVI., so ingeniously constructed that it fitted precisely into the scenery and properties prepared for its predecessor. This work was also forbidden. Later it underwent considerable alteration and was performed as Le Verron de la Reine. M. Dumas rewrote from memory the original comedy, and in 1854 took it to Brussels, where it soon died of neglect. Twenty years after, when the great author had also gone, Félix Duquesnel, then manager of the Odéon, and now a most esteemed critic, was hard pushed for a novelty, and thought of La Jeunesse de Louis XVI., and spoke of it to M. Dumas *fils*, who had quite forgotten the play. After a prolonged search among his father's papers the Brussels version was discovered, considerably changed, and produced in 1874 at the Odéon. It was not well received by the critics, but ran for two hundred nights. M. Lafontaine played the role of Mazarin and Gil Naza, the Belgian actor, played the part later. A revival was attempted at the Porte-St.-Martin seven years ago.

The performance at the Gymnase hardly may be called successful in any way. The company, in the first place, does not appear well in romantic drama, and the stage of the theatre is so very small that a production of this sort seems amateurish. The plot is far fetched and the construction tricky. The play takes place at Vincennes. The young King falls in love with Mazarin's niece, Marie De Mancini, and the wily Cardinal welcomes joyfully the idea of a union that would so increase his power. The Queen mother, Anne of Austria, is desirous of bringing about a marriage with the Princess of Savoy, and certain political conditions make it desirable that Louis should espouse Marie Theresa, the Spanish Infanta. Mazarin is divided between his duty to France and his own ambition, and the latter is so much more powerful that when, in the midst of a storm from the fury of which Louis has taken shelter under a tree, the youthful monarch declares his passion for Marie De Mancini, the Cardinal is overjoyed at the success of his plans. But in the fourth act Louis discovers that he has a rival in the affections of Marie, and his pride is deeply hurt. He has a painful interview with the girl, in which he tells her that for "reasons of state" their love is at an end. Meanwhile the better self of the Cardinal has come to the surface, and when in a powerful scene Louis asks his advice as to a consort he throws himself at the feet of his King and advises the Infanta. The passage is a stiking one, and with keen dramatic instinct the author has put it in the best possible position. The story ends well with the marriage of Louis to the Spanish woman, but the play is too old to please even in more pretentious surroundings than those of the Gymnase.

Of the cast, M. Lerand takes the honors, his delineation of Mazarin being a highly finished study, much on the order of Richelieu. It is the most effective bit that Paris has seen for some time. Jane Hading is a handsome Marie.

Madame Rejane returned on Nov. 29 from Germany, and on the following afternoon Victorien Sardou read to her and members of the Vaudeville company his new play, Paméla, la Marchande de Frivolités. It is said that this play bears a strong resemblance to Madame Sans Gene, although the story concerns the Dauphin and his imprisonment, together with the attempts of the Royalists to deliver him. M Sardou interprets skillfully an idea of his own concerning the son of Louis XVI., and the scene between Paméla and the Dauphin is so affecting that both M. Sardou and Madame Rejane, it is averred, wept while it was being read. The play is in five acts, occurring in 1795, under the Directory, and there are about thirty-five speaking parts.

The newly issued Parliamentary report upon the fine arts budget, published last month, brings out startling statistics of the state of affairs at the Opéra. It seems that not only is our first lyrical theatre suffering like all the rest, but that the reputed love of grand opera here has only come to make its deficit more than others. According to this bulletin the Opéra is out 75,000 francs a year. Were it not for the State subsidy the deficit up to the last days of 1896 would have amounted to 4,400,679 francs. This is 880,000 a year, and as the subsidy is only 800,000 the annual loss clear is 80,000 francs. The Sunday concert experiment lasted two years and cost the management 150,000 francs. There are some redeeming features in the figures, but these are enough to show that Parisians do not love opera as they are supposed to love it.

A strong movement was made last week to have the useless play censor removed. Every possible argument was brought forward. It was urged that politics and not morality was the stand taken by the censor, but all without avail. M. Couyba, head of the movement, succeeded in making the Deputies laugh uproariously, but that was all. The play censorship remains a crying evil.

It is possible that M. Gailhard will produce Rheingold at the Opéra in the near future. The one trouble in the way is that Wagner's masterpiece lasts an hour and a half only, necessitating royalties on two works in one evening. And, as the *Figaro* says, M. Gailhard does not know how to conjugate the verb, to divide.

Madame Emma Eames Story and her husband, Julian Story, have arrived at their hotel, 7 Place des Etats-Unis, from Vallambrosa, where they have been spending their Summer vacation. The prima donna has no plans for the coming Winter and will be occupied meanwhile in perfecting herself in Wagnerian ingenue roles in the German language for her May engagement at Covent Garden.

The project of transforming the Chatelet into an opera house seems likely to be abandoned by the Municipal Council, and the largest of Paris theatres will probably continue to be devoted to spectacular pieces.

The city is in deep mourning over the death of Alphonse Daudet. His work was so excellent and his personality so strong that everyone felt the loss as of a personal friend.

L. A. H.

AMUSEMENTS IN BERLIN.

Americans Rule in Vaudeville—Lottie Gilson at the Wintergarten.

(Special Correspondence of The Mirror.)

BERLIN, Dec. 8.

Americans are predominant in the vaudeville houses just now. At the Wintergarten we have Lottie Gilson, Morris Cronin, Bunth, Rudd and Barnard, Wilton and Stack, Hengler Sisters, Thompson with his trained elephants, and the American biograph.

Lottie Gilson's German songs did not go very well the first few nights, though since then she has improved greatly in the favor of the audience. The lack of enthusiasm was not really due to Miss Gilson, as she probably never worked harder or better in her life, but to the fact that an audience cannot hear her in this peculiarly constructed hall. Morris Cronin is fairly received. Bunth, Rudd and Barnard, the eccentrics, do a long act, the first part of which consists of dancing and grotesque work. The second part, "Exposed Magic," is cleverly done, and is in great favor. Of the new comers, Wilton and Stack, the triple bar experts, carry off the honors. They do a quick, snappy act, which is greeted on all sides with the German "Bravo!"

The Hengler Sisters have put on a clever Irish dance this month, and have, if possible, increased their last month's success.

Thompson and his musical elephants are still one of the big hits of the programme. The Haverstraw tunnel scene on the American biograph has created a sensation here, and is more applauded than any of the other successful pictures. The audience hold on to their seats while it is shown, as if afraid of being thrown off somewhere. Kara leaves us next week. His work has been bringing him curtain calls every night. By the way, he gave a special exhibition before the Empress of Germany on Dec. 3, and now he carries his salary in a beautifully woven gold purse set with a large solitaire.

The remainder of the bill is made up of Noiset, a bicyclist; Fraulein Frühling, singer; Wanda De Vry's living pictures; Roma Sisters, dancers; the Delterelles, musical clowns; the Whittingtons, head to head balancers; Poldi Angustin, Vienna soubrette; Lockfords, aerial act; Vienna children, singers; Wallenda and his trained dogs, and M. Prelle, with his speaking dogs. The latter is a very clever act, and has not as yet been seen in America. The dogs are masked as horses, and one of the features of this act is a miniature jockey exhibition.

F.

HAWAIIAN THEATRICAL NEWS.

The Visit of the Frawley Company—Its Pronounced Success—Gossip.

(Special Correspondence of The Mirror.)

HONOLULU, Dec. 9.

The Frawley company closed its second season of three weeks at the Opera House last evening to a large and appreciative audience. That Mr. Frawley and his company hold a warm spot in the hearts of the theatregoing public of Honolulu and the islands has been demonstrated again to the satisfaction of all. Weeks before the arrival of the company the sale of season tickets progressed, and was as large if not larger than was expected. On the opening night, Nov. 18, the Opera House was filled to its capacity, and as the old favorites made their appearance they were greeted warmly. Nor were the newer people, Selene Johnson, Lillie Wren, Eleanor Robson, H. D. Blackmore, Robert Melville, and G. D. McQuarrie, slighted.

The repertoire was as follows: Christopher, Jr., Arabian Nights, Shenandoah, The Railroad of Love, Sue, The Great Unknown, The Fatal Card, Held by the Enemy, A Social Highwayman, A Matrimonial Maze, The Ensign, Men and Women, and The Lost Paradise.

The consensus of opinion is that Mr. Frawley was at his best in the title-role in The Ensign and as Reuben Warner in The Lost Paradise.

Blanche Bates and Frank Worthing did splendid work and were the central figures in most of the plays. Harry Carson Clarke a work possessed that finish peculiar to him, and of which the public never has sufficient to satisfy them thoroughly. Herbert Carr was excellent as Israel Cohen in Men and Women and as Andrew Knowlton in The Lost Paradise. Wilson Enos and Frederick Perry were all that could have been wished for. Phoss McAllister and Madge Carr Cooke did excellent work. Of the newer people, Selene Johnson was especially good as the adventuress in The Social Highwayman and as Nell in The Lost Paradise. In fact, these two parts were the only ones in which Miss Johnson was given an opportunity to show her ability.

The company received many invitations to receptions, both public and private, demonstrating that they were successful socially as well as professionally. The Frawleys are always welcome to Honolulu, and need never fear small houses as long as the present standard of repertoire and people is maintained.

The company sail to-day by the *Mauna* for San Francisco.

On Dec. 25 the blue jackets from the U. S. F. S. *Baltimore* will give a minstrel show at the Opera House.

C. L. CLEMENT.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Bartley McCullum

«AT LIBERTY»

Address this Office.

CHAS. E. GRAPEWIN

As CHIMMIE in CHIMMIE FADDEN.

Management of JACOB LITT.

Comments of the Press:

The Brooklyn Times.
Charles E. Grapewin, in the title-role, carries out the author's idea to perfection, and its presentation shows careful study and perfect naturalness.

The Brooklyn Standard Union.
Charles E. Grapewin as Chimmie was quite up to the mark. His game of pool on an imaginary table, as always, made a hit.

The Brockton Times.
As Chimmie Fadden Charles E. Grapewin was very clever, really a very much more acceptable type of the Bowery boy than his predecessor. Mr. Grapewin was lively, agile and picturesque and no fault could be found with his impersonation.

New York Journal.
Chimmie, the pet of Park Row and Cherry Hill, met with a warm reception. Charles E. Grapewin, in the leading role, gave a realistic representation as Chimmie.

The New York World.
The amusing experiences of the socially translated Bowery boy were portrayed with much graphic humor by Charles Grapewin.

The Brockton Daily Enterprise.
Charles E. Grapewin, though new to the part, was a lively Chimmie, and a more characteristic Bowery tough boy than was his predecessor.

METROPOLIS THEATRE, HARLEM, NEW YEAR'S WEEK.

MANAGERS' DIRECTORY.

THEATRES.

BOWLING GREEN, O.

OPERA HOUSE.
NEW MANAGEMENT.
Population 8,000. Capacity 1,200. First-class attractions only.
GOOD OPEN TIME.
Wire or write.
R. H. MINNIS, Mgr.

BIDDEFORD, ME.

NEW NATIONAL HALL
Pop. 18,000. Seats 1,201. Everything new. Largest and best located. Wanted, good attractions.
PRUNEAU & HASWELL, Mgrs.

CORDELE, GA.

OPERA HOUSE.
Refurnished throughout. Best show town in the South of its size. Would like to hear from good attractions.
SHIPP AND CARSON, Mgrs.

CORINTH, N. Y.

LAWLER'S NEW OPERA HOUSE
Best one-night stand in Northern New York. Everybody working. Weekly pay day. Population, 5,000.
Fine scenery.
JAS. G. LAWLER, Mgr.

COLUMBUS, MISS.

NEW OPERA HOUSE
Pop. 10,000; seats 750; electricity and gas; stage 50x30. Modern and complete, just finished. Now booking season 1897-98. The best one-night stand in the South. Write for time.
P. W. MAER,
Care *Despatch*, Columbus, Miss.

CRISFIELD, MD.

CRISFIELD OPERA HOUSE
Seating capacity 700, population 8,000. Best show town in Maryland. Write quick for dates.
FIRST-CLASS ATTRACTION WANTED.
A. B. COCHRANE, Mgr.

JOHNSONBURG, PA.

ARMSTRONG OPERA HOUSE
Seating capacity, 900. Drawing population, 20,000. Would like to hear from good attractions.
SPULLER & JOHNSON, Mgrs.

LAWRENCEBURG, IND.

NEW OPERA HOUSE
Pop. 6,000. Ground floor. Capacity 700. Stage 60x25 ft. 23 miles west of Cincinnati. Want good attractions.
GUS SCHILLER, Mgr.

LEBANON, O.

LEBANON OPERA HOUSE
Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attraction wanted for opening night, in last week of August or first week of September. More open time.
M. E. GUSTIN, Mgr.

MAHANOY CITY, PA.

KAIER'S GRAND OPERA HOUSE
New brick, fire-proof building, ground floor, electric light, steam heat. Drawing population, 35,000. Seating capacity, 1,150. Lehigh Valley and Phila. & Reading R. Rs. Size of stage, 70 feet wide; 35 feet back of curtain line; height to fly floors, 25 feet; between fly floors, 45 feet; height to gridirons, 67 feet. Proscenium opening, 30x36. All drops except interiors, which are on flats, 14x20 feet No grooves. Twenty-four complete sets of scenery. Fourteen excellent dressing rooms. Brussels carpet throughout entire first floor; with ladies' and gents' retiring rooms.

SEATING CAPACITY AND PRICES

Eight Boxes, 48 seats at $1.00.
Orchestra (sofa chairs), 104 seats at 75 cents.
Orchestra Circle, 258 seats at 50 cents.
Balcony, first three rows, 102 seats at 50 cents.
Balcony, 280 seats at 35 cents.
Gallery, 300 seats at 25 cents.

CHAS. D. KAIER, Proprietor.
J. J. QUIRK, Mgr.

NAUGATUCK, CONN.

GEM OPERA HOUSE
Under new management.
Population, 11,000. Good attractions wanted. One of the best one-night stands in the State. Write or wire. Now booking 1897-98-99.
DANIEL HAGENNER, Mgr.

NEW LONDON, WIS.

GRAND OPERA HOUSE
Population, 4,000. Ground floor. Capacity, 1,000.
Address RICKEY & LUTTOY, Props.

POPLAR BLUFF, MO.

NEW FRATERNAL OPERA HOUSE
Has plenty of open time for GOOD attractions No others wanted
Break the jump from St. Louis or Cairo to Memphis or Little Rock, by giving us a date.
J. V. PORTER,
Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

RED BANK, N. J.

RED BANK OPERA HOUSE
Seating capacity 1,000. Drawing population 18,000. Open time for first-class attractions.
CHAS. E. NIEMAN, Mgr.

RICHMOND, IND.

BRADLEY OPERA HOUSE
NEW MANAGEMENT.
Lighted by electricity, heated by steam. Only ground floor and first-class theatre in Richmond. Seating capacity 1,200. Open dates in December, January, February and March. Wire or write.
MURRAY & SWISHER,
Lessees and Managers.

SOMERSET, KY.

GEM OPERA HOUSE
Now Booking for 1897-98.
A $30,000 first floor modern theatre. Seats 1,000. Spacious dressing rooms. Stage 22x57, proscenium opening 31x25. Population, 4,000. Good one night stand. On Queen and Crescent R. R., within 180 miles of Cincinnati, O., Louisville, Lexington, Ky., Chattanooga and Knoxville, Tenn. Only first-class companies booked. Write or wire
E. L. OGDEN, Mgr.

SALT LAKE CITY, UTAH.

NEW GRAND THEATRE
Supplemental Season 1897-98.
Regular stock company season closed October 22d. Now booking combinations in vaudeville, light opera, repertoire stock companies, etc. Modern theatre, handsomest and best arranged in the intermountain country. Seating capacity, 1,000. Large stock of new scenery, commodious stage. Population of city, 60,000. Best one-week stand in the West. Only first-class attractions wanted. Popular prices. Address
H. F. McGARVIE, Lessee and Mgr.

SHIPPENSBURG, PA.

NEW OPERA HOUSE
Will be completed and ready for attractions after December 15, 1897.
Population 4,000. Seating capacity 660. Steam heat, electric light, large stage. Situated 40 miles South of Harrisburg and can be reached by the Cumberland Valley, Western Maryland, and Philadelphia & Reading Railways. Nothing but good, clean shows need apply. Will give guarantee or per cent.
JOHN HOSFELD, Prop. and Mgr.

ST. JOHN, N. B., CAN.

OPERA HOUSE
Population 50,000; seats 1,300; holds 2,000. Large stage. Electric light. Steam heat.
WANTED—Attractions Jan. 3d to 19th, also Feb. 21 to April 4. We hustle business and you make money.
A. O. SKINNER, Mgr.

TUCSON, ARIZ.

TUCSON OPERA HOUSE
Entirely new—erected in 1897. Ground floor. Seats 650. Thoroughly modern. Fully equipped. Will give liberal terms to first-class attractions
A. V. GROSSETTA, Prop.

UNIONTOWN, PA.

GRAND OPERA HOUSE
Best one-night stand in W. Pa. Good open time in December, January and February. Now booking for 1898-99.
Rep. and Tom shows save stamps.
Only first-class attractions need apply.
HARRY BEESON, Sole Mgr.

WEST NEWTON, PA.

THE DICK OPERA HOUSE
New House. Electric Light. Population 4,000. Half way between McKeesport and Connellsville, Pa.

HOTELS, ETC.

HOBOKEN, N. J.

THE PALACE HOTEL
Café and Restaurant.
Around the corner from Soulier's Lyric Theatre. Special rates to the profession.
VON BROCK & WIEDERMAN,
Proprietors.

LOGANSPORT, IND.

THE BARNETT
Rates $2.00, $2.50, $3.00.

THE MURDOCK (½ block from Opera House)
Rates $2.00 (special theatrical rate $1.25 and $1.50), the only first-class hotels at Logansport, Ind.
Operated by The Logansport Hotel Co.
E. F. KELLER Gen'l Mgr.

ST. LOUIS, MO.

LINDELL HOTEL
MODERNIZED AND REFURNISHED.
Steam heat, sanitary plumbing and hot and cold running water throughout.
American plan, $2.50 per day and upwards.
European plan, $1.00 per day and upwards.
SPECIAL RATES TO THEATRICALS.
JNO. F. DONOVAN,
Proprietor and Manager
BARRETT HENDERSON, Chief Clerk and Ass't Manager.

LIMA, O.

THE HARROD
A HOME FOR THE ACTOR.
European and American plan. The only hotel in Lima heated throughout with steam. Electric lights and all conveniences. Ask Jim Corbett or Barrow. DON'T BE MISLED, but ask for the Harrod.

PROFESSIONAL CARDS.

Addison Pitt
Cumming's Stock Co., Toronto, Ont

Annie Myers
Disengaged. Address 422 N. Greene St., Baltimore, Md.

Amy Lee
Comedienne. Girard Ave. Theatre, Phila., 1897-98.

Alfred Burnham
Disengaged. Address MIRROR.

Arthur Boyce
Repertoire—Tenor Roles. Address MIRROR.

Annie Wood
Tourist. Chas. Frohman's special Secret Service Co.

Alida Cortelyou
Wilson Barrett Co, Lyric Theatre, London.

Ben B. Vernon
Harry Davis Stock Co., Pittsburg. Ad. MIRROR.

Bassett Roe
Heavy lead with Julia Marlowe.

Dorothy Chester
With Mrs. Fiske, season 1897-98. Address MIRROR.

Ella Bailey Robertson
Character and heavies. Disengaged. 331 W. 52d St.

Edwin R. Lang
"The Poetical Tramp." Now playing the vaudevilles.

Elmer Buffham
Leading James Young '97-98. Address MIRROR.

Estelle Wellington
Leading Soubrette, McFadden's Row of Flats. MIRROR.

Ethel Barrington
Disengaged. Address 124 W. 34th St., City.

Emma Brennan
(Mrs. John R. Ince.) Southern Romance. At liberty Dec. 25.

Frank F. Smiles
"Small Bottles." Address MIRROR.

Frank Powell
At liberty. Heavies, Characters. Ft. Worth, Tex.

Fannie Denham Rouse
Engaged 1897-98. Address MIRROR.

Frederic Murphy
Julia Marlowe, 1897-98. MIRROR.

Geo. Broderick
At liberty. Address Boston Museum.

Geo. Almonte
Irish Comedian. Disengaged. Address MIRROR.

George Trader
With Mrs. Fiske, season '97-'98.

Gertrude Boswell
Sign of the Cross. En tour.

Harold Grahame
At liberty. Heavy.

Henry A. Meyer
Scenic Artist. 139 Nevins St., Brooklyn, N. Y.

Ida Mulle
At Liberty. 239 Summit Ave., Mt. Vernon, N. Y.

Irene Taylor
Versatile Leads. Address MIRROR.

James Newton Drew
Light Comedy. Old Men. Address MIRROR.

Joseph H. Hazleton
Heart of Maryland Co. Season 1897-98-99.

John J. Farrell
Leading man, Standard Theatre Stock, Phila., Pa.

Jessie Villars
Tragedy, Comedy or Comic Opera. Disengaged. MIRROR.

Leonora Bradley
Characters, Lyceum Stock, Baltimore, Md., 1897-98.

PROFESSIONAL CARDS.

Lillian Andrews
In England. 38 Lisson Grove, Mutley, Plymouth, Devon

Miss Hattie E. Schell
At liberty. Ingenue or Comedienne (singing).

Mrs. Annie Yeamans
Disengd balance of season. Address MIRROR.

Miss Margaret Mayo
Caroline Mitford in special Secret Service Co.

Mr. Marshall P. Wilder
Permanent address care New York Post Office.

Rosa Cooke
Comedy or Opera. Permanent, 344 West 51st Street.

Stella Rees
Leads, 1897-98. Under the Polar Star.

Taylor Granville
With Chas. Coghlan. Address MIRROR.

Valerie Bergere
Leading woman, Girard Avenue Theatre, Phila., Pa.

Vernon Somers
Leads, Hands Across the Sea. Address MIRROR.

William J. Romain
Lead. A Southern Romance.

William Burress
May Irwin Co., 1897-98.

Wm. McLaughlin
Care G. Sbriglia, 60 Rue de Provence, Paris, France.

W. B. Cahill
At liberty. Comedy and Characters. 456 Lenox Ave.

Wm. J. Rostetter
Composer and Arranger. Musical Director. 77 W. 91st St.

Mabelle Wallace Howe
Playing DORA in Charles Frohman's road co.
CIRCUS GIRL.
En route. Address this office.

JENNIE REIFFARTH
At Liberty, 1897-98.
Address MIRROR, or 254 W. 115th St., New York.

LOUIS LEON HALL
Juvenile Leads and Juvenile Heavies.
A. Q. Scammon's SIDE TRACKED Co.
Address 11 W. 65th Street N. Y.

FRANK M. KENDRICK
ENGAGED.
Madame Modjeska, 1897-98.

THERE IS ONLY ONE
SADIE CONNOLLY
"THE IRISH THRUSH."
Singing, Character, Irish Comedienne.
AT LIBERTY FOR SEASON 1898-99.
Address 1443 Second Avenue, New York City.

JAMES S. EDWARDS
Manager or Advance Agent.
AT LIBERTY.
Address 5 Garfield Place, Cincinnati, O.

R. E. Graham
COMEDIAN.
Open for engagement in Comic Opera, Burlesque, Farce Comedy or Legitimate Comedy. Address
733 N. Fulton Street, Baltimore, Md.

GRACE HUNTINGTON
As ELIZABETH HUBBARD
IN
A PURITAN ROMANCE.

Alexander Kearney
LEADING MAN —— WILTON LACKAYE
KING LOUIS XIV. and GASTON.

W. F. Rochester
STAGE DIRECTOR FOR MR. KIRK LA SHELLE. FRANK DANIELS' OPERA CO.
Address MIRROR office.

M. F. LUCE
Manager or Advance.
Address MIRROR office.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

CLARENCE MONTAINE

NAT C. GOODWIN CO. THIRD SEASON.

Peter Barbury in "An American Citizen."

Clarence Montaine gave an excellent life-like performance.—N. Y. MIRROR.
Clarence Montaine as a business man was extremely good.—ALAN DALE.
Mr. Montaine was distinctly American.—JESSIE WOOD.

WILLIS GRANGER

ESPECIALLY ENGAGED AND FEATURED BY S. W. BRADY & CO.

Address Grand Hotel, Cincinnati, until further notice.

NINA MORRIS

LYCEUM THEATRE,

NEW YORK.

MR. HAROLD RUSSELL

LEADING BUSINESS.

AT LIBERTY. Address this office, or agents.

The Eminent Tragedian,

THOMAS W. KEENE

Accompanied by and under the Management of CHARLES B. HANFORD. Repertoire: Othello, Hamlet, Louis XI. Richelieu, Richard III., Julius Cæsar, and The Merchant of Venice.

Address CHARLES B. HANFORD, 1304 F Street, N. W., Washington, D. C.

When en route, dates ahead will be found in the NEW YORK DRAMATIC MIRROR.

MAGGIE HOLLOWAY FISHER

NEVER AGAIN.

Great Success Vaudeville Theatre, London, England.

INEZ MACAULEY

INGENUES.

Miss Inez Macauley, as Dora Kimber, made a quick and lasting impression by her natural, enthusiastic and altogether lovely assumption of young girlhood.—*Detroit Free Press.*

W. H. Power's SHANNON OF THE SIXTH CO. En route.

JARBEAU

STARRING in THE PARIS DOLL.

Written expressly for her by REGINALD DeKOVEN and HARRY B. SMITH.

Address care KLAW & ERLANGER.

GEORGE

LEAROCK

As GERALD AUSTIN in THE FATAL CARD.

FOREPAUGH STOCK CO., PHILADELPHIA.

THOMAS EBERT

BEST ARTISTS FOR MANAGERS (FORMERLY OF ROBERTS & EBERT) BEST MANAGERS FOR ARTISTS

MUSICAL AND DRAMATIC AGENT

ROOM 22, (COR. 37th ST.) 1368 BROADWAY, NEW YORK.

PLAYS AND OPERAS PLACED AND PRODUCED. Sole agent for "Rambler" (copyrighted under new copyright law of 1897) and all plays owned by Mr. Arthur Wallace.

JOE CAWTHORN

Principal Comedian---Miss Philadelphia.

Address this office.

LAURA

ALBERTA

Manhattan Stock (Greenwall & Weis) 1897-98. Address this office

BESSIE BONEHILL

ADDRESS THIS OFFICE.

AMY AMES

AT LIBERTY for Season of 1897-'98. Address Mirror Office.

AMELIA SUMMERVILLE

En route. Augustus Pitou's Co[illegible] Co. or address Mirror office.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

THE YOUNG AMERICAN TRAGEDIENNE

Miss Estelle Dyer

SUPPORTED BY A STRICTLY FIRST-CLASS COMPANY OF RECOGNIZED METROPOLITAN ARTISTS, IN A PRODUCTION OF

ROMEO AND JULIET

Presented only in the best houses. Address all communications to COL. M. WILBER DYER, (by permission) care HAYMAN & DAVIS, Columbia Theatre, Chicago.

FLORENCE HAMILTON

(LEADING BUSINESS.)

— Featured in the Following Plays: —

NAN in Alone in London. DENISE, Woman Against Woman. BESSIE in Woman Against Woman. ALICE LEONARD in My Husband. LILLIAN in Banker's Daughter.

Address care MIRROR, or per route Corse Payton Stock Co. DAVID J. RAMAGE, Mgr.

EDWIN

BRANDT

AN IRISH GENTLEMAN.

RICH & HARRIS, Mgrs. Season 1897-98.

ANDREW MACK CO. MIRROR Office.

Miss OLLIE LOWE

Soubrette and Ingenues. Song and Dance Specialties.

INVITES OFFERS. Address MIRROR

JOE *Singers and Humorists* CHARLEY

KELLY AND MASON

Now on tour in the comedy of complications, WHO IS WHO?

HARRY LILLFORD

Stephen Spettigue, in Charley's Aunt. 5th Consecutive Season.

AT LIBERTY.

WILLIAM

BONELLI

LEADING BUSINESS. Address MIRROR, 1432 Broadway, New York.

EMMETT CORRIGAN

DISENGAGED.

There is, however, one decidedly clever characterization—that of the Frenchman, played by Emmett Corrigan. . . . His manner is thoroughly natural, but never commonplace. His voice is deep and musical, but it is as contagious as it is gentle. An actor who can so eloquently denote a good character is one out of the ordinary.—*Kansas City Times.*

Address care Mirror.

HARRY DULL

Address care this office.

ADELAIDE

CUSHMAN

Address care this office.

FREDERICK WARDE

IN

ISKANDER.

A Romance of the Cross and the Crescent.

REUBEN FAX

AS THE BISHOP in WHAT HAPPENED TO JONES.

On Tour. Address MIRROR.

HARRY CORSON

CLARKE

Frawley Company, 2d Year. Address BALDWIN HOTEL, San Francisco.

LOUISE EISSING

AT LIBERTY. Address MIRROR.

ELOCUTION, ACTING, ETC.

STANHOPE---WHEATCROFT
Dramatic School.

ADELINE STANHOPE WHEATCROFT, - - DIRECTRESS

(Formerly Principal Empire Theatre Dramatic School.)

Holland Building, 1440 Broadway, Cor. 40th St., N. Y. City.

Prospectus on Application. Special Classes. Private Instruction.

ROSE EYTINGE

MURRAY HILL THEATRE & 71 IRVING PLACE, N. Y.,

Having Returned to Town, will Accept

Pupils or engagements for parlor readings. Actors or Actresses coached.

THE AMERICAN ACADEMY OF THE DRAMATIC ARTS AND EMPIRE THEATRE SCHOOL.

F. H. SARGENT, President.

Connected with Mr. Chas. Frohman's Theatres and Companies. For full information apply to

E. P. STEPHENSON, Examiner,

Carnegie Hall, 57th Street Entrance, New York, N. Y.

Permanently Located in New York City.

MR. FRANK C. BANGS,

The only living member of the famous Shakespearean quartette,

BOOTH, DAVENPORT, BARRETT, BANGS,

Will prepare scholars for the stage, direct dramatic organizations (in and out of the city), aid professionals in study of special roles and instruct lawyers, lecturers and ministers in the effective forensic art of speaking. Can be engaged for public or private readings.

Office, STURTEVANT HOUSE, B'dway and 29th St., N.Y.

CHICAGO
SCHOOL OF
ACTING.

HART CONWAY, Director.

Handel Hall, 40 E. Randolph St., Chicago, Ill.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art Price, $1.25. D. Appleton & Co., Publishers.

There are certain chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—*Boston Evening Transcript.*

Those who would be intelligent theatregoers need just such a volume.—*Elmira Telegram.*

A book that every student of dramatic art should have a copy of. A remarkable book.—*N. Y. Herald.*

MME. MENZELI-BARTLETT

Formerly Prima Ballerina and Maitresse de Ballet of the German and Italian Operas.

KNICKERBOCKER SCHOOL OF DANCING.

Stage and Ballet, Eccentric, Grotesque, National, Typical, Classical Dances, Poses, and Pantomimes taught.

Sketches and Novelties composed and arranged A SPECIALTY. New classes forming now for STAGE AND BALLET DANCING. Terms reasonable.

FIFTH AVENUE HALL, 27 West 424 Street.

Send stamp for circular.

THE HENRY C. de MILLE SCHOOL FOR GIRLS.

An ideal home in the Ramapo Hills, near New York, where every girl receives individual attention.

For ILLUSTRATED CIRCULAR address

MRS. H. C. de MILLE, Pompton, N. J.

MR. PARSON PRICE

(Tenor—Pupil of Garcia.)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, MARIE CAHILL, IDA CONQUEST, GEO. C. PEASLEE, &c. References—FANNY DAVENPORT.

Send for Circular. 23 E. 17th Street, New York.

MARIE BONFANTI

Dancing Academy, 54 Union Square.

Classic and Fancy Dancing.

ENGAGEMENTS GUARANTEED.

The Edwin Forrest School of Dramatic Arts

121 LAMBERT STREET, PHILADELPHIA, PA.

ROBERT G. HAGEE, DIRECTOR.

ROSE BECKETT Maitress de Danse. Originator of new and up-to-date dances. 227 W. 43d Street. New York

AT LIBERTY

BEN LODGE

Address 202 West 34th Street, N. Y.

GRACE GOLDEN,

PRIMA DONNA,

CASTLE SQUARE OPERA CO.,

SEASON 1897-98.

BLANCHE SEYMOUR

AT LIBERTY. Ingenue, Singing and Dancing. Late Hoyt's Deputies Co.

Address 20 Orton Place, Buffalo, N. Y.

LISLE LEIGH

Leading Jos. R. Wolfe's Eastern Co., '97-98.

PROFESSIONAL CARDS.

MISS

Ollie Halford

AS

BESSIE AND FOXY

in

THE PAY TRAIN

Season 1897-98.

MME. NEUVILLE

INVITES OFFERS.

Old Women and Heavies.

THE BOY TRAMP can be had on ROYALTY.

298 Livingston St., Brooklyn, N. Y.

HALLETT THOMPSON

Leading Man with James O'Neill Co.

SEASON 1897-98.

R. A. BARNET

Address DRAMATIC MIRROR.

JOHN W. ROUGH

ROUGH AND CALDWELL.

Productions and Stock Scenery.

Studio, 122 W. 29th St., N. Y.

NITA ALLEN

LEADS.

My Friend From India Co. No 1, 1897-98.

Address this Office.

Wilfrid North

MRS. FISKE. Season 1896-97-98.

Sigmund B. Alexander

MEMBER AMERICAN DRAMATISTS' CLUB.

All kinds of Dramatic Writing. Several New Plays for sale. Terms Reasonable.

Address 22 Devonshire Street, Boston, Mass.

VERNER CLARGES

With

MR. E. S. WILLARD,

1897-98.

LIZZIE MORGAN

Re-engaged, Castle Square Theatre, Boston.

CHARACTERS, COMEDY and HEAVY.

LUCIA MOORE

Leads Mr. Thomas Keene's Co., 1897-98.

Address MIRROR.

BOB MACK MANAGER or AGENT

Route and Book First-Class Attractions.

546 Sutherland Ave., INDIANAPOLIS, IND.

PROFESSIONAL CARDS.

H. Guy Woodward - Bessie Warren

AND THE

Woodward-Warren Company.

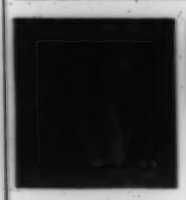
PRODUCING A REPERTOIRE OF

Musical Comedies. All Successes.

INCLUDING

"The Man from Paris," "A Practical Joke," "Too Much Smith" and Roland Reed's great success "Cheek." In preparation, "Mr. King from Klondyke."

Address H. GUY WOODWARD as per route.



MAY VOKES

(TEDDIE)

The original TILLY My Friend from India.

Smyth and Rice Co. Address en route

ERNEST LAMSON

At Liberty.

Address MIRROR.

Catherine Campbell

Imperial Stock, St. Louis, Mo.

Anne Sutherland

INVITES OFFERS FOR BALANCE OF SEASON.

Address as per route.

Adele La Claire

CHO POW, Frohman and Belasco's FIRST BORN. Address DRAMATIC MIRROR.

SUE BELLE MEAD

IN

THE GIRL FROM FRISCO.

Title Role. Address MIRROR.

WILLIAM FRIEND

SURGEON CAPT. CYPERIAN STREATFIELD, A. M. S. (Retired).

Sporting Duchess Co., Season '97-'98. Address Actors' Society of America.

CLARA THROPP

ABYDOS IN WIZARD OF THE NILE.

SHAFTESBURY THEATRE, LONDON, ENG.

LILLIAN LAWRENCE

LEADING WOMAN.

TRILBY, at Castle Square Theatre, Boston, Mass.

Lillian Lawrence's Trilby may be fairly counted among the best things she has done in this city.—*Boston Post, Dec. 7.*

The title role is easily one of the leading successes of Lillian Lawrence's repertoire.—*Boston Herald, Dec. 7.*

The prominent success made by Lillian Lawrence in the title part was repeated.—*Boston Globe, Dec. 7.*

FRANK R. MILLS

LYCEUM THEATRE.

VIRGINIA BUCHANAN

AT LIBERTY.

Late of JOHN DREW and E. S. WILLARD Cos. Address

MRS. E. L. FERNANDEZ, or J. J. SPIES.

A Handy Man to Have Around!

FRANK DAVID

Comedian, Baritone, Composer and Arranger, Stage Manager, Organizer, Lyricist. Repairer of Damaged Plays. Mender of Broken Melodies. This office.

Emile La Croix

LEADS. DON JULIO VALDEZ, JACOB LITT'S LAST STROKE CO.

Emile La Croix, who plays the leading part—that of the Spanish spy—in The Last Stroke at Heuck's this week, is a great actor. He electrified the audience and curtains went down in storms of applause.—*Cincinnati Post, Nov. 15, 1897.*

THE A. S. SEER PRINT

19 E. 17th St., near B'way, New York.

Theatrical Printers

ENGRAVERS ∴ AND ∴ LITHOGRAPHERS

PROMPTNESS AND ARTISTIC WORK---OUR MOTTO.

We Carry the Largest Assortment of Stock Lithographs and Stands in the World.

WRITE FOR CATALOGUE.

MAHLER BROS.

Sixth Ave. and 31st St.

Headquarters for **Professional Lingerie.**

Dance Skirts and Drawers a Specialty.

Discount Cards for members of the Profession to be had at Mirror office or will be sent by mail on application.....

Antagonism at Rest!

THE LANSING

at

LINCOLN, NEB.,

has been renamed

THE OLIVER THEATRE

WM. OLIVER, Sole Owner.

All contracts with the Lansing Theatre hold good with the Oliver Theatre. Managers holding time or wishing time for next season communicate with

JNO. DOWDEN, Manager.

OPEN TIME.

Bijou Theatre,
Milwaukee,
Weeks Jan. 30,
Feb. 27.

Apply to JACOB LITT.
Knickerbocker Theatre Bldg., New York.

PROCTOR'S

AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, ALBANY, N. Y.
STARS AND COMBINATION.

PROCTOR'S THEATRE, 23D STREET.
ORIGINAL CONTINUOUS VAUDEVILLE.
High-class novelties all the time from noon until nearly 11 P. M.

THE PLEASURE PALACE,
58th Street and 3d Ave. Arcade.
Afternoons at 1.30, Evenings at 7.

FIRST-CLASS ATTRACTIONS
WANTED AT ALL TIMES.
Write for dates. Combine silence a polite negative.
Address the respective managements.
F. F. PROCTOR, Sole Proprietor.

New Year's Night Open

AT

GRAND OPERA HOUSE, CANANDAIGUA, N. Y.
S. C. McKECHNIE, Mgr.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at

AMERICAN DRAMATISTS CLUB
1440 BROADWAY, NEW YORK.

By sending particulars of their needs to the secretary [Charles Barnard] as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

WABASH RAILROAD

"NEW LINE FROM BUFFALO."

Two solid vestibuled trains daily, with Free Reclining Chair Cars, between Buffalo and Detroit, Chicago, St. Louis and Kansas City.

DINING CAR SERVICE.

Best THEATRICAL TRAIN SERVICE between the following points:

Buffalo and Detroit; Detroit and Chicago; Toledo or Detroit and St. Louis, Hannibal, Keokuk and Quincy; Chicago and St. Louis; St. Louis and Kansas City, Des Moines and Omaha.

For information in regard to rates, time of trains, etc., apply to

H. B. McCLELLAN,
General Eastern Agent, 387 Broadway, N. Y.
J. RAMSEY, Jr., Vice-President and General Manager.
O. S. CRANE, General Passenger and Ticket Agent.
ST. LOUIS, MO.

WANTED, QUICK,

FOR THE

Peruchi-Belden Musical Farce-Comedy Co.

First-class Piano leader and arranger, Singing Act for Buck Dancing Soubrette, Character Woman with good Irish dialect, contralto or high soprano voice; a No. 1 hot singing and dancing sister team, an A No. 1 Irish singing and dancing comedian, good Dutch and character comedian, one who sings; light comedian, high baritone or tenor, and other useful Farce-Comedy people. All must do specialties and be capable of changing. Must be good dressers on and off the stage.

Send photos and lowest salary first letter. Company pays expenses. Photos returned. Address

JOHNSTON & PERUCHI,
Athens, Georgia.

MRS. L. SCHEUER

924-926 SOUTH STREET,
Bet. 9th and 10th Streets, Philadelphia, Pa.

We have for the season of 1897-98 the largest assortment of elegant Evening and Street Dresses for Stage and Street wear.

Our Gowns are all made in the latest styles, and have been very slightly used. Also a large variety of Tailor-made Dresses, Tea Gowns, Opera Cloaks, and a large line of Custom-made Clothing, including over 200 Full Dress Suits, Tuxedo and Prince Albert Suits, etc. All at reasonable prices.

MRS. L. SCHEUER,
924-926 South Street, Philadelphia, Pa.

Alice Kauser

DRAMATISTS' AGENT.

Henry Guy Carleton's Plays
TO LET ON ROYALTY.
Ambition, Lion's Mouth, Gilded Fool, Lem Kettle, Victor Durand, A Bit of Scandal.
Address 1432 BROADWAY, NEW YORK.

Frederick F. Schrader

AUTHOR and ADAPTER.

Fanny Rice's "At the French Ball" (fourth season), "The Man From Texas" (1000 nights) and other hits. Address care Postal Telegraph Bldg., Washington, D. C.

ROSENFIELD

THEATRICAL TYPEWRITING.

49 W. 28th. Tel. 651 28th St.
66 B'way. " 2149 Gramercy.
1432 " " 1391 38th St.
1440 "

L. & L. ROSENFIELD.

MASCOT DATE BOOKS, LEATHER BOUND, SEASONS '97-98, 20c. IN STAMPS. HENNEGAN & CO. 719-721 Sycamore St., Cincinnati, O.

BROADWAY THEATRE BUILDING, NEW YORK.

HEPNER

Grease Paints AND Powders.

THEATRICAL

TOUPEES. **Wig Maker**

97 WASHINGTON STREET, CHICAGO.

AT LIBERTY JAN. 1.

JOHN DALY MURPHY

COMEDIAN

Owing to the Closing of Never Again No. 2.

Season 1894-95—Charley's Aunt (title role).
Season 1895-96—Light comedy part in Honor (original production Standard Theatre, New York City). Low comedy part in Saved From the Sea, (original production Bowdoin Square Theatre, Boston).
Summer 1896—Imitations of Chevalier (Keith's Union Square Theatre).
Season 1896-97—Re-engaged for Charley's Aunt.
Summer 1897—Comedy parts, stock company, Fairmount Park, Kansas City, Mo.

NOW PLAYING RIBOT (R. M. Holland's original part) IN NEVER AGAIN. Address Mirror.

CHARLES L. PECKHAM

In CAT AND THE CHERUB.

READ THESE CRITICISMS:

"The element that makes this tragedy singularly impressive is the stolidity, the absolute control of outward emotion, that is more than religion to the Chinaman. This element is not emphasized as it should be by the company at the Walnut Street Theatre with the exception of the actor who plays the part of Chim Fang, the villain. The latter is wonderfully effective; a monotone which at first seems weak and ineffective becomes fearful in its intensity as the tragedy nears its end."—*Cincinnati Times-Star.*

"The company is a good one, but the interpretation of Chim Fang by Charles Peckham appeals most to the spectator."—*Milwaukee Daily News.*

"Mr. Peckham looked the Chinaman and acted him."—*George Ade, Chicago Record.*

"Mr. Peckham caught the infectious atmosphere of Fernald's vivid truth for art's sake. Only scholarly, polished and delicately sensitive actors can get plays of no exceptional and classical a charm."—*Amy Leslie, Chicago News.*

"I maintain that Mr. Peckham approaches most closely to a proper understanding of Chinese character. He proved himself an actor of discernment and excellent ideas as to repression."—*James O'Donnell Bennett, Chicago Journal.*

"Charles Peckham not only does the best acting, but has the most resemblance to a Chinaman."—*N. Y. Commercial Advertiser.*

AT LIBERTY. Permanent address, 33 Decatur Street, Brooklyn, N. Y.

Now Touring California.

Second Great Season. **Tennessee's - - - Pardner** Endorsed by Everybody.

Route always in MIRROR. ARTHUR C. AISTON, Proprietor and Manager.

WIGS

TOUPÉES.

Grease Paints and Face Powders.

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 89 West 28th St., New York.

VANCE

ROBES

And COSTUMING.

1453 BROADWAY, N. Y.

MAURICE

HERRMANN

COSTUMER,

20 West Twenty-Seventh Street,

Near Broadway.

Art Dyeing and Cleansing Works

YONKERS, N. Y.

Cleaning and Dyeing of Garments, Evening Dresses Stage Costumes, Draperies, etc., at short notice.

Main office, 704 8th Ave., bet. 44th & 45th Sts.

WM. FORGER, Prop.

The Eaves Costume Company

63 EAST 12th ST., NEW YORK.

Announce special reduction of one-half price for all cash purchase in Summer. Costumes made to order and rented, rental applying to purchase.

ALBERT G. EAVES, President. COLIN S. EAVES, General Manager.

VAN AXTE & KING

Theatrical Costumers.

Responsible Work. Moderate Prices.

131 EAST 52d STREET,

No Catalogues. NEW YORK CITY.

A. KOEHLER & CO.

Theatrical Costumers.

HISTORICAL COSTUMES ALWAYS IN STOCK.

54 Union Square East, bet. 17th and 18th Sts.

PLAYS

WE have the largest stock in the U. S. Our catalogue describes 1,000 printed plays which may be performed free of royalty. We are also agents for royalty plays. 120-page catalogue sent free on application. *The Dramatic Publishing Company, 358 Dearborn Street Chicago.*

PROTECTIVE MUSICIANS' LEAGUE OF NEW YORK AND VICINITY

MEET EVERY WEDNESDAY

8 O'CLOCK.

Room 8, Manhattan Theatre Building.

Applicants for membership address Secretary.

Seymour D. Parker

SCENIC ARTIST,

STOCK SCENERY and PRODUCTION

Models Submitted.

Address 519 West 38th Street, New York.

Richard Marston, Scenic Artist, Wallack's Theatre, New York City.

C. Bleecker Wiggs Contractor for stage work and scenery, 205 West 95th St., New York City.

Plans, specifications, scenery lists and estimates furnished.

Among recent contracts, stage and scenery of Tampa Bay Theatrical Auditorium, Tampa, Florida, constructed under the direction of R. W. Wynn, Passenger Traffic Manager Plant System, 12 W. 23d St., New York City, to whom we refer. Address care Mirror.

FRANK E. BOYLE

13 and 14 Burr Bldg., Scranton, Pa.

Corporation, Civil and Criminal Law a Specialty.
Special Terms to Professional People.
PERSONAL ATTENTION TO ALL CASES.

Mirror Readers keep your copies in **Price 80c.**

OUR NEW FILE

Holds 52 issues, keeps your papers in perfect order, and ready for reference.

Price 80c. THE NEW YORK DRAMATIC MIRROR, 1439 Broadway, N. Y.

---

100 PRINTED CARDS 50c.

Almost Equal to Engraved.

These cards are of the latest fashionable shapes and texture. *Letter Heads, Envelopes* and all small work for professional people in the best style and lowest prices. Refer by permission to DRAMATIC MIRROR. 100 Cards by mail on receipt of 25 two-cent stamps.

COMPOSITE PRINTING COMPANY,
123 W. 40th St., N. Y., opposite MIRROR Office.

E. S. BRIGHAM

MANAGER AND BOOKING AGENT.

Booking Topeka, Denver, Lincoln, Wichita, St. Joseph, Kansas City, Pueblo, Leavenworth, Lawrence, Colorado Springs, Falls City, Fort Scott, Hutchinson, etc.

Address CRAWFORD THEATRE,
St. Joseph, Mo.

J. PALMER COLLINS

HUMANITY CO.

Mr. Collins as Major Dangerfield, both looked and played the part; his work was excellent throughout—*New Orleans Times-Democrat.*

Theatrical "Trust" Supplement No. 8.

THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY. NEW YORK: SATURDAY, JANUARY 1, 1898. PRICE THREE CENTS.

IT WILL NOT BE TOLERATED.

NO EXPLANATION BY ITS "FRIENDS" CAN SAVE THE TRUST.

A Boomerang in Chicago—A Superficial "Defense" of Members of the Combination by a Partner Does Not Work—An Honest Newspaper Writer's Arraignment.

Chicago Times-Herald, Dec. 26.

In another column Mr. Davis, of the Columbia Theatre, provides the members of the now celebrated Theatrical Syndicate with a certificate of good character. All of them, he says, have devoted their time for years to the business of the theatre and therefore cannot be called speculators. Perhaps this is true, and yet it is commonly understood in any department of business that when a man undertakes to corner the market he becomes a speculator. The speculation in this instance consists in determining whether eight men can and will be permitted to control the entire theatrical business of the United States. The undertaking is purely speculative. Conservative business principles are thrown to the winds, and by bulling the market, even bulldozing it, if reports are true, the promoters seek to carry their corner to success in spite of all the recognized rights and traditions of independent theatrical management. If this is not speculation it would be difficult to find a name suited to the occasion.

But it is not the speculative feature of the case so much as the methods by means of which this feature is supported that has excited unfavorable comment. All men may speculate if they wish, but in doing so they must not trample upon the rights of others. It may seem to Mr. Hayman that there are too many theatres in the country, and yet why should he be permitted to bring about even directly the ruin to such properties as he does not select for his own use? Who elected him a supreme judge, a jury and executioner all in one, to try, condemn and punish all stars who will not yield absolutely to his exactions? Why should he assume to determine whether actors and managers have violated contracts and rendered themselves outlaws, to be frowned upon and driven to the wall if possible by the Syndicate? It is the function of the civil courts to construe and enforce the meaning of contracts, and when, as has been alleged, the Syndicate proposes to make a shining example of or otherwise punish Francis Wilson, Richard Mansfield, Mrs. Fiske of others, either for breach of contract or for failing to agree with Syndicate terms, it would seem that the Syndicate is usurping the functions of the established courts.

Just why all the leading theatres and all the principal stars and combinations must be heavily taxed for the enrichment of eight men in the East who only perform an ordinary booking service is a conundrum. The plea that they systematize business and prevent injurious competition is not warranted by the facts. Only a week ago two big opera companies, both booked by the Syndicate, were playing at competing houses in this city, and it is said that this conflict had been in progress for some time, thus proving either a lack of wisdom or of good faith.

These are merely straws intended to show in an entirely friendly and impartial manner, and with no malice whatever, that Mr. Davis does not touch the root of the difficulty in his discussion. That the members of the Syndicate are all experienced managers we may readily admit, although none of them, except Charles Frohman, has ever made an important legitimate production, but their fierce and oppressive opposition to those who will not yield implicit obedience is intolerable. It is contrary to the spirit of freedom and fair play, and robs the people in some sections of the right which they should enjoy to hear and see all the leading stars under appropriate conditions and in suitable theatres. This is why the matter concerns the public and becomes a subject of criticism. If the Syndicate can outlaw and silence four or five of the leading stars it can silence all who will not accept its terms. This is the logical conclusion, which is not relished and will not be tolerated by the press or the public. Unless the Syndicate abandons its extreme attitude and conducts affairs more temperately and equitably it must inevitably fail. Despotism is a bad card to play in the United States.

While I believe, as many others do, that the Syndicate operations are in restraint of trade, in the theatrical sense, and should be modified most essentially, the contention that there are too many theatres is well founded. During a time of great prosperity a fever of theatre building set in, which left the country overstocked. As a consequence of this untimely zeal there was a great scramble to provide attractions for all these yawning auditoriums, and stage-struck men and women were gathered in from every direction to fill what was temporarily regarded as a long felt want.

There could be but one conclusion to such a wild scramble as this. Worthless companies went to pieces by the dozen at the first breath of a financial storm, and the people who strutted for a brief period upon the mimic stage have been wondering ever since what struck them. They need not remain longer in doubt. It requires something more than desire to make an actor, just as there must be something over and above a fancy for management in order to make a theatre profitable. Persons without special talent are not actors and never will be. They may dilate upon the ingratitude of the public until time shall be no more, but this will not give them standing in a profession for which they have no capacity whatever.

The public is more discriminating each year. There is no longer hope for mediocrities in a calling that requires well defined ability, and in this discrimination we discover a bow of promise. The standard of theatrical entertainments cannot be improved by cornering the market, or by any despotic measures. It is to be brought about solely by an improvement in public taste and morals, and evidences are not wanting that such an up-grade movement has set in. Vile and vulgar shows as well as those notoriously cheap and worthless are now relegated to the rabble.

HEYMANN'S TRANSPARENT BLUFF.

As Ineffective as Was His Threat to Punish the Press for Discussing the Trust.

"When the proper time comes," says Al. Heymann, of the Trust, "I will show our contracts and disarm criticism—understand?"

If the proper time has not come it never will come. Heymann will never have a more fitting opportunity to show contracts than at present.

But there is no probability that contracts will be shown by Heymann or that criticism of the Trust will be disarmed.

Heymann boasted a few months ago that he would not permit the press to discuss what he termed the "private business" of the Trust. In spite of Heymann's threats a hundred and odd influential newspapers have not only discussed the Trust with the usual freedom that the press discusses all questions of public interest and importance, but they have also taken a hand in turning the Trust inside out for general and instructive inspection and describing its "private business" so plainly that even those who run may read.

And in spite of Heymann's prodigal and prodigious threats of prevention and punishment the only reprisals have been the coercion of five Philadelphia theatre ticket agents and newsdealers into declining to handle THE MIRROR and a libel suit against the Editor of THE MIRROR, which in due course will afford opportunity to establish in a law court what the Trust is, what sort of men compose it, and what its purposes are.

But to return to Heymann and the contracts. He is not going to produce those contracts now. He is going to wait awhile. If Heymann ever makes public the contracts the Trust has made with or for the various stars, attractions and theatres they will form a valuable contribution to the Trust exposure, for they will show to what a pitiful condition the Trust has reduced its victims. And, incidentally, they will prove that the loud protestations of Heymann et al. that the Trust is not "squeezing" and levying tribute right and left are false, and that Heymann's assertions concerning the terms upon which the Trust books certain leading attractions, iterated and reiterated in the presence of witnesses, are also false.

The Public Rules the Theatres.

Washington Post, Dec. 25.

If the Trust is a good thing for the American stage it will endure and prosper. If, on the other hand, it is merely a speculation in theatrical amusements, without regard for art and its proper liberties, the Syndicate will not outlast next season. There is no business which the public rules so completely as it does the theatrical, and the price of public favor is good, clean, entertaining and wholesome attractions. The one who supplies such will win on merit.

HAS LOST HIS CUNNING.

Foolish Statements by Nirdlinger, Whose Former Facility in Deceit Was Proverbial.

Samuel F. Nirdlinger has had so much practice in wholesale deceit that his accomplishments in that direction ought to be employed to advantage in the Trust's efforts to make a feint at defence. But Nirdlinger appears to have lost his cunning.

"We have no monopoly of the amusement business in this country and we do not want it," says Nirdlinger. "There is not a large city in the land, with possibly one or two exceptions, where one or more theatres cannot be found outside of those controlled by us and our associates."

Cleveland is a large city. Is there a Trust-free theatre there?

Baltimore is a large city. What theatre there is independent of the Trust this season?

Detroit is a large city. It is a Trust-ridden city.

Buffalo is another. And Toronto is another. And Newark is another.

And what of Brooklyn? Brooklyn is a large city—a part of New York now.

These are some of the cities theatrically controlled and monopolized by the Trust this season. The "possibly one or two exceptions" is decidedly Nirdlingerish.

It is unnecessary to add the extensive list of cities in which the Trust has obtained control of all the theatres devoted to first-class attractions.

Nirdlinger disclaims monopolistic intentions on the part of the Trust, but he fails to explain its monopolies. They need no explanation. They are sufficiently obvious.

For what purpose did the Trust secure control of Ford's, in Baltimore, and the National and Columbia, in Washington, and the Montauk and Hyde & Behman's houses in Brooklyn, and the Walnut, in Philadelphia, if not to secure a monopoly?

And why does the Trust forbid Mr. Whitney to book independent attractions in Detroit, Buffalo and Toronto, while professing to give him freedom of selection, and why does it do the same thing to Mr. Blumenthal, of Harlem, if its spirit is not monopolistic?

Nirdlinger falsifies clumsily. The arts he has practiced upon Joseph Brooks, Frank L. Perley, Ariel Barney, Joseph Buckley and other managers at various times in his career should stand him in better stead now.

"CHOKING ART TO DEATH."

That is the Work of the Trust—Let Artists Smite It, Hip and Thigh.

Editorial, New York World, Dec. 30.

The Theatre Trust is choking dramatic art to death.

Its aim is to subjugate actors and either eliminate the American playwright or reduce him to the functions of a scrivener.

Its method is to control theatres, to determine arbitrarily what plays shall be produced and what actors shall be seen. Its next step, when this is accomplished, will of course be to cut down salaries and practice trust "economies" in the matter of royalties.

All the capable actors in the country and all the playwrights of ability owe it to themselves to join with Mrs. Fiske, Francis Wilson, Richard Mansfield, James A. Herne and the other leaders of histrionic art for the defeat and destruction of the Trust.

They can smite it hip and thigh if they have courage, resolution and the intelligence to work together.

How the Public Acts.

Rochester Democrat and Chronicle, Dec. —.

The experience of Mrs. Fiske and of Francis Wilson this season indicates that it is, for a strong "star," first rate business policy to be a conspicuous and active enemy of the Theatrical Trust. The managerial Syndicate may be all that its members claim it is and everybody else may be mistaken about its character and influence, but the fact remains that the theatrical public is dead against it and is prejudiced in advance against any attraction bearing the Syndicate brand.

A True Portent.

Oakland, Cal., Enquirer, Dec. 18.

A press dispatch says that London papers believe that the formation of a Theatrical Trust in this country presages the downfall of the drama in the new world as an institution conservative of art.

FROSTY DAYS FOR NUMBER TWOS.

EVEN IN THE SOUTH THEY ARE CHILLED BY THE PUBLIC.

A Theatrical Game That Has Long Been Played Throughout the Country at Last Fails to Pay—This Probably the Last Season of This Feature of Trust Operations.

These are frosty days for Number Two companies—even in the balmy regions of the South.

Ever since THE MIRROR and other papers drew public atttention to the deceits practiced on the public in many places by the duplicating process, which scatters over the country cheap companies in plays that are placarded as New York successes, the Number Twos operating under the Frohman trademark have experienced rocky times.

Local newspapers and local playgoers in the towns visited by the Number Twos are fully alive to their real character now, and the result is seen in a succession of wretched receipts that cause considerable loss, even when the economical nature of the organizations is taken into consideration.

One of these Frohman ventures hardest hit has been the Never Again Number Two. In the Southland it has withered from lack of patronage and it will expire on Saturday, Jan. 1—a prophetic and appropriate Number Two method of ushering in the glad New Year.

"We had the alternative of accepting a twenty-five per cent. reduction of salary or closing," writes a member of this unhappy Frohman Number Two, "so we close."

It will be observed that the reduction alternative was not even considered by the company. A cut of one-quarter of the poor stipends paid by the little Napoleon to this Never Again party was naturally out of the question. And yet this modest offer to continue on a twenty-five per cent. off basis emanated from the "actors' friend!"

If it is hard scrabbling for Number Twos this season there is more than a probability that Number Twos will be things of the past after this season.

AN IMPUDENT IMITATION.

The Theatrical Clique is a Stand-and-Deliver Combination.

The other day George Alfred Townsend asked an authority on the subject of industrial and other Trusts, what he thought of the Theatrical Trust. This was the answer:

"That's not a Trust. That's a poor, mean imitation of a Trust. No want of business caused that Trust. It was a stand-and-deliver combination."

If the so-called Theatrical Trust owned all the property devoted to theatre purposes, and if it furnished all the capital to operate this property and make it legitimately productive, and if it possessed all the genius and all the talent the stage owns, and if it supported and developed and remunerated all the dramatic authors and exploited all their work, and if its members were men of substance, brains and character then it would be a real Trust, a genuine Trust.

But as Mr. Townsend's friend observed, it's a poor, mean imitation of a Trust—an open-and-shut, stand and deliver contemptible scheme of monopoly, in which the brain and money capital of others is juggled with and tribute is exacted from everybody that will pay it by a clique of middlemen in whom tribal characteristics of the least savory kind find concentrated expression.

These middlemen are not capitalists; they are not noted for culture or for character; they have nothing in common with the better aspirations of the drama, or with those whose wish it is to see dramatic art sustained and not degraded; they contribute little or nothing to the economy of the theatre. They are schemers and shifters, pure and simple, and as long as they are dominant so long will the tendency of the stage, both artistically and commercially considered, be downward instead of upward.

It is not a genuine Trust, to be sure, but it is the "Theatrical Trust" whenever and wherever it is referred to, and as the "Theatrical Trust" it will go down to stage history, branded as the most pernicious enemy American dramatic art ever knew.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - - JANUARY 1, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 8.

Such is the infection of the time
That present medicine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

AND WHY NOT?

The theatrical business is not nearly so profitable as it was five years ago.—Philadelphia "Times."

And why not?

Is the theatrical business worse to-day because times are better; because trade is active; because factories are busy; because industries are all recovering from the period of depression, and because confidence is restored?

Is it for these reasons that hundreds of capable actors are idle and numbers of theatrical operators have ceased to undertake new enterprises, preferring safe inactivity for the time being to the risky business of investing in undertakings from which a fair profit can no longer be derived?

Is it because mercantile and other business is prospering that the earnings of the majority of managers and stars are less this season than they were during hard times?

Is it because the public has more money to spend on amusements and a greater readiness to part with it that the theatres in many cities are doing a wretched business, and only a few attractions are sustaining their average receipts of past seasons?

Is it due to the abundance of money that many managers are unable to pay salaries and meet their legitimate obligations?

Is it because of the general and steady improvement that the seasons are growing shorter and the idle intervals between seasons are correspondingly lengthening?

Is it because the people are eager for first-rate amusements and are able to pay for them that the number of attractions of a desirable kind has grown beautifully less?

Or is it for other reasons altogether?

And is the principal one of these reasons the fact that men of the stamp of KLAW, ERLANGER, HEYMANN, NIRDLINGER and FROHMAN have blighted the American theatre with their selfish and sordid scheme to reduce the theatrical business to the small but convenient dimensions of a personal lead pipe cinch?

BRAZEN SHOWS.

THE "dramatic taste" of the "producing" members of the Trust who also work the machinery of the Trust, the while working their own theatrical machinery in competition with the enterprises of others who are so unfortunate as to have to submit their business to those persons—KLAW and ERLANGER—is revealed by several of the "shows" they have on the road.

These "shows," for the most part, are little more than unblushing displays of women. The managerial theories that these persons proceed upon, evidently, are that the theatre is almost exclusively a place in which to exhibit women as scantily clothed as the law will permit, in pieces of low suggestion and libidinous spirit; and that the great theatre-going public will patronize and applaud such exhibitions.

This is one phase of the purpose of these "amusement purveyors" which led THE MIRROR some time ago to declare that the dominance of such persons would tend to orientalize the theatre. The demoralization probable to result from such influences on the stage cannot be conceived.

That these "managers" glory in this sort of business is shown by an extract from the Cincinnati *Enquirer*, printed on another page of this Supplement. That extract is clearly a part of the "press work" used to exploit one of KLAW and ERLANGER'S typical "shows." It states that these managers have "cornered" all the ballet and chorus women of the country fitted by nature to give consistent life to the sort of entertainment exploited by KLAW and ERLANGER, whose press representatives spend their best energies in describing the "physical beauties" of these women in expectation of exciting that prurient curiosity which brazen physical display inspires.

These "shows" have no pretence of art. Their purpose is deliberate and plain. They debase the theatres and debauch the public. And they are Trust "shows."

AN ABORTIVE DEFENSE.

AN attempt to "defend" the methods of the Trust has fallen flat. There is but one newspaper writer who has sought to defend them. This writer is notorious and disreputable, his "feeling" is understood by everybody familiar with theatrical matters, and his newspaper has neither reputation nor circulation.

There are throughout the country a hundred honest newspaper writers who know that the Trust is "a peculiar abomination." They will never rest until the Trust is destroyed, because they realize its vitiating and tainting influence on the native theatre.

These newspaper writers and the great public they represent can never be brought to believe that the Trust cares a fig for dramatic art, because the Trust itself has confessed that it has cornered the best theatres of the country in a scheme to make money. And they know the names, the characters, and something of the antecedents—of which they will soon have more particular knowledge—of the members of this mercenary combination.

No person with sufficient wit to strike a match would for a moment hesitate to condemn the Trust on the declarations of WILLIAM WINTER, who says the Trust is founded on a sordid motive, for a selfish purpose, and that it will degrade the stage; of AUGUSTIN DALY, who says it tends to chill, cripple and destroy competition, and thus would defeat the highest aims of the theatre; of JOSEPH JEFFERSON, who says the Trust is inimical to the theatrical profession; of RICHARD MANSFIELD, who says the existence of the Trust is a standing menace to art and an unbearable outrage; of FRANCIS WILSON, who says that the success of the Trust would mean that stars must surround themselves with cheaper actors, present their plays with cheaper costumes and scenery and cheaper accessories of every nature, and that in fact it would mean a general deterioration along the whole line of dramatic art; and of JAMES A. HERNE, who says the effect of the Trust would be to degrade the art of acting, to lower the standard of the drama, and to nullify the influences of the theatre.

Who of note or character has voiced a syllable in favor of the Trust? The very silence of prominent actors whose professional selfishness or puerile fear of the Trust has been as pronounced as the unselfishness and bravery of the actors who have denounced it is eloquent to express the fact that the Trust is a combination of malevolent disposition, tyrannical method and evil purpose.

The Trust is indefensible.

"THE ROGUES' MARCH."

ONE need not expect an essay on legal ethics from the pen of a shyster lawyer, or philosophy from the tongue of a peddler. Men of all classes describe their own limitations.

No one could possibly picture the active members of the Theatrical Trust as clearly as they have pictured themselves in their "defensive" activities and their forms of reprisal against those who have exposed their notorious unfitness to control the stage interests of this country.

When RICHARD MANSFIELD, in the heat of a righteous indignation inspired by a consciousness that American stage art was in vandal control, told his audience the truth about the combination that is "holding up" the theatre for a confessed purpose of robbery, his truth-telling touched even the robbers to the quick. They had no defense to offer. But their vulgar ingenuity found expression.

Through their mouth-piece they gave it out to the press that if MANSFIELD should continue to express his honest and justified opinion of the abominations of the Trust, the Trust would instruct its theatre bands to drown his voice by playing "The Rogues' March."

It is no wonder that the press and public are voicing a disgust for the manner of persons who ignorantly suppose they can justify their seizure of theatrical interests by such means.

ONE RESULT.

BEFORE the Trust got its tentacles on the theatrical business, individual enterprise gave variety to production. Many minds worked competitively in placing plays before the public, with better results to both public and actor than now obtain.

The Trust of late, frightened by losses of money on many of its own ventures and by the movement to lift the stage out of the Trust rut, has become more affable to the few managers of independent attractions left, and has expressed a desire to "do business" with them through the Trust booking agency. Members of the Trust have confessed to their close friends that the outlook was very gloomy, because they could not get enough attractions of any sort to fill the theatres they had monopolized. It mattered not to them what kind of attractions came their way. They would book almost anything to fill the yawning spaces in their "time," without regard for the owners or lessees of the theatres they had fooled into their pool with false promises of a steady succession of first class bookings.

But the Trust, which is "doing business" on other people's capital and taxing others' brains and talent outrageously and unrighteously, has has itself to blame for impending disaster. In the days of its youth, when everything it looked at seemed gold-colored, it developed an arrogance as pronounced as its ignorance of the great economy of the theatre is profound. It taxed producing managers so heavily in its "terms" at theatres that it discouraged and frightened them. It in effect excluded them from any possibility of winning a fair return for their own enterprise based on their own money. It drove them from the field.

Wait yet a little, and then listen to the noises.

Newspapers Opposed to the Theatre Trust.

New York World.
Atlanta Constitution.
Atlanta Journal.
Atlanta World.
Boston Post.
Boston Transcript.
Buffalo Evening News.
Baltimore American.
Binghamton Leader.
Birmingham (Ala.) News.
Birmingham (Ala.) Age-Herald.
Brockton (Mass.) Enterprise.
Brooklyn Eagle.
Chicago Chronicle.
Chicago Tribune.
Chicago Evening Post.
Chicago Inter-Ocean.
Chicago Times-Herald.
Cincinnati Enquirer.
Cincinnati Commercial Tribune.
Cincinnati Prompter.
Cincinnati Times-Star.
Denver Republican.
Denver Times.
Des Moines State Register.
Fall River (Mass.) Globe.
Fort Wayne (Ind.) News.
Hartford Post.
Hartford Times.
Harper's Weekly.
Indianapolis Journal.
Life.
London (Eng.) Era.
London Referee.
Louisville Times.
Louisville Courier-Journal.
Los Angeles Herald.
Montreal Herald.
Memphis Commercial-Appeal.
Minneapolis Journal.
Milwaukee Herold.
Newark Sunday Call.
New Orleans Item.
New York Commercial Advertiser.
New York Tribune.
New York Daily News.
New Bedford (Mass.) Standard.
New Haven News.
New Haven Register.
NEW YORK DRAMATIC MIRROR.
Nashville American.
Norwich (Conn.) Record.
Oakland (Cal.) Enquirer.
Omaha Bee.
Poughkeepsie News-Press.
Pittsburg Dispatch.
Pittsburg Leader.
Providence Journal.
Providence Telegram.
Rochester Democrat and Chronicle.
Rochester Union and Advertiser.
Rochester Herald.
St. Louis Post-Dispatch.
Springfield (Mass.) Union.
Salt Lake Herald.
San Francisco Call.
San Francisco Bulletin.
San Francisco Examiner.
San Francisco Music and Drama.
The Criterion.
Toronto Evening Star.
Toronto Evening News.
Toronto Saturday Night.
Topeka (Kan.) State Journal.
Troy Times.
Utica Observer.
Washington Times.
Washington Post.
Washington Hatchet.
Winnipeg (Manitoba) News.
Woonsocket (R. I.) Call.

The Washington Puzzle.

There is an absolute disregard on the part of the Syndicate as to what becomes of their superfluous house in Washington, the Columbia. Manager Metzerott is reported to have said last week: "I have lost more money on my theatre since it came under the Trust than in all my other business enterprises together."

The same ruinous policy with which the Trust inaugurated its season at the Columbia has been consistently continued. For the last two weeks a performance not capable of drawing for one week was there, and that in the midst of the array of talent booked against Mrs. Fiske. In consequence, instead of hurting her, one of the Trust's own houses was sacrificed. Nirdlinger and Zimmerman's Passion Play on the Cinemetograph, the "attraction" played at the Columbia, could be run for one-fifth the cost of keeping the theatre open and yet the percentage asked was but slightly reduced.

As a result of this protracted system Mr. Metzerott, it is said, has given up in despair, and it is currently reported in Washington that he is making strenuous efforts to dispose of the property to the Allens, who recently had the Grand Opera House there. In case the deal goes through it is hardly likely that the house will continue under the Trust.

As a Wise Man Sees It.

Cincinnati Times-Star, Dec. 25.

Charles Frohman seems to be following the late Sir Gus. Harris' theory. The English manager once said:

"I am a business man, and why should I expend my time in advertising some star or other? Look at the Gyes! They made Adelina Patti, and where are they now? Look at Colonel Mapleson! How many stars did he make, and, pray, what has it brought him to? On the other hand, look at Carl Rosa. He kept himself and his work to the front—Carl Rosa's Opera Company—and he was Carl Rosa the world over. No, sir, I'll let my stars advertise Gus. Harris and I won't advertise them."

The Syndicate is the biggest advertisement Frohman ever had, but it begins to look as if it were not of the right kind.

RECKLESS MENDACITY.

The Futile Efforts of the Trust to Defend Itself—The "World" and Francis Wilson.

The Theatrical Trust has been engaged for ten days past in a frantic and futile effort to defend itself against the serious charges laid at its door by numbers of reputable papers and persons.

Nirdlinger and Zimmerman, in pursuance of this object, furnished a "statement" to the Philadelphia *Times*, which appeared in that newspaper on Dec. 20. These men, with the reckless mendacity which often characterizes their utterances, assert that the *World* has made a "partial retraction" of its publications concerning the Trust and its iniquities. If Nirdlinger and Zimmerman can find one line in the files of the *World* to support this statement they will be able to make one claim to be considered honest. As a matter of fact, the *World* has neither withdrawn nor retracted its charges against the Trust. They have been denied by no one except members of the Trust.

The "statement" of Nirdlinger and Zimmerman, in the Philadelphia *Times*, is a lying "statement." From beginning to end there is not one word of truth in it. Its value in the present discussion is well indicated by a letter sent to the *Times* by Francis Wilson, with reference to that portion of Nirdlinger and Zimmerman's fabrications which relate to his opposition to the Trust. This letter runs as follows:

To the Editor of the Philadelphia "Times:"

In your issue of December 20, 1897, I am accused by Messrs. Nixon (Nirdlinger) and Zimmerman, of the Theatrical Trust, of "double dealing" with respect to time held by me in Washington and Baltimore.

I deem it sufficient for all purposes to call attention to the fact that Nixon and Zimmerman are the accusers and that I am,

Yours very truly,
FRANCIS WILSON.

BOSTON, Dec. 25, 1897.

Nirdlinger and Zimmerman's "statement" calls for no other comment than that made by Mr. Wilson.

UNVARNISHED TRUTH.

Following Picturesque and Palpable Misstatement by an Interested Person.

Boston Transcript, Dec. 23.

The New York *Sun* says that A Ward of France has met with ready acceptance at Wallack's; that "its florid and active blend of Creole romance and Louisiana history has been rewarded by enthusiastic audiences:" that "Maurice Barrymore and Elita Proctor Otis have made the hits of their stage careers;" and that it "was booked for two weeks, but a third will be added if the coming of The Salt of the Earth can be delayed a little." In point of fact, A Ward of France was put on for a run, and is to be withdrawn because it is as dire a failure in New York as it was at the Boston Theatre a month ago. It is a "Trust show."

SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

A PROTEST.

WILKESBARRE, Pa., Dec. 27, 1897.

To the Editor of THE DRAMATIC MIRROR:

SIR.—Allow me to enter my earnest and emphatic protest against the selfish and pernicious Theatre Trust. I sincerely hope and believe THE MIRROR will, in the near future, be richly rewarded for the courageous stand it has taken against the would be spoilers of the artistic and the good. JAMES MADDEN, Jr.

FROHMAN'S "ORIGINALITY."

NEW YORK, Dec. 28, 1897.

To the Editor of THE DRAMATIC MIRROR:

SIR.—Complaint having been made from many cities that New York successes are sent to them with actors of inferior grade substituted for those employed in the metropolitan productions, the child-like and bland Charles Frohman rises to explain that, so far as his own touring companies are concerned, "the 'original productions' they make are identical with those of New York, in every particular excepting the actors." A trifling exception, of course!

ONE WHO LAUGHS.

"A SMALL AND UNOBTRUSIVE BUFFET."

NEW YORK, Dec. 25, 1897.

To the Editor of THE DRAMATIC MIRROR:

SIR.—Aeschylus' early Greek play, Prometheus Bound, will be given an afternoon performance at the Empire Theatre next Spring, under the direction of Franklin H. Sargent. In making note of the fact that Charles Frohman will cooperate in what promises to be a scholarly affair, the "Sun" remarks, "And still it is said the men engaged in the theatrical business seek their only reward in dollars." How touching! It is safe betting that if Mr. Frohman lends any of his actors or other employes to participate on that occasion he will take precious good care to be repaid for it, principal and interest.

By the way, what has become of the scheme of selling liquor within the walls of the Empire Theatre, which originated in the teeming brain of the "Napoleon of the Drama?" Mr. Frohman expressed himself some time ago as "having long been desirous of accommodating his male patrons by fitting up a small and unobtrusive buffet in the Empire."

Personally, I rather like the phrase "small and unobtrusive buffet." In sounds so much better than bar or "sample room." There exists no doubt whatever in the minds of unbiased persons that "a small and unobtrusive buffet," at which the "male patrons" of the Empire could coal up between the acts, thus obviating the necessity of going forth into the night in search of fuel, would serve to accentuate the atmosphere of refinement which envelops the Broadway and Fortieth street Frohman temple of art. Incidentally, it would also be profitable to the management; but that, of course, is not the object. Charles Frohman simply yearns to accommodate his patrons—his "male patrons." At last accounts he had instructed his attorney to take out a music hall license for the Empire, and thus circumvent the law, which decrees that one may not blend whiskey with his drama, at least not in the same building.

I have often thought that there was a great deal of "music hall license" about certain performances given at the Empire, notably Miss Nethersole's as Carmen; but that is neither here nor there. Finally, all true lovers of the theatre should support Charles Frohman in his laudable purpose at once to elevate the dramatic stage and solve the eternal drink question. Let the good work go on! ROBERT STODART.

THE USHER.

Mr. Albaugh, one of the old-time managers who, in the new deal, finds himself in the unaccustomed society of Nirdlinger and Zimmerman, expresses his satisfaction with Trust operations this season so far as the Lafayette Square in Washington is concerned.

It is not necessary to relate how Mr. Albaugh, like other estimable and experienced managers, was swallowed by the Trust. It is not necessary to describe the reasons why Nirdlinger and Zimmerman now appear as "directors" of the Lafayette Square.

It may be that Mr. Albaugh, in his docile frame of mind, considers the Trust a great and good thing because it suppresses two rival theatres also backed by the Trust and gives the Lafayette Square the pick of the attractions. It was undoubtedly agreeable to Mr. Albaugh to see Secret Service at that house last week, while Miss Davenport in her old repertoire was presented at Mr. Rapley's National Theatre.

The agents and representatives of the Trust throughout the country, acting under arbitrary instructions from headquarters, have made a simultaneous and systematic attempt to obtain the publication of lies favorable to the Trust in the various newspapers. The effort has been fruitless. Scarcely one honest and reputable newspaper and not one well-informed newspaper in the United States has uttered a word in defence of the evil combination.

In many cases newspapers have been threatened with a withdrawal of advertising patronage, and in several instances individual writers have been told that unless they yielded to the Trust's importunities measures would be taken to secure their discharge. But neither of these courses has availed, and if persisted in they will have the effect of a titanic boomerang.

The days of the Number Twos are numbered. That is one of the practical results of the revelations concerning the Trust and its doings.

From one end of the country to the other the newspapers are alive to the true character of the counterfeits that the Trust is trying to pass upon the public, and the game is played out. These replicas no longer escape detection.

The consequence is that the public, informed by the vigilant press, are unwilling to accept the bogus article in lieu of the genuine one and the Number Twos are meeting with frigid neglect.

The Number Two Secret Service company does not escape the general censure.

The Kansas City *Journal* of Tuesday last, reviewing the first performance there of this play, called attention to the misleading nature of the managerial announcements.

"The announcements for Kansas City," said the *Journal*, "dwelt insistently upon its long and prosperous runs in New York, Boston and London."

The *Journal* was doubtless unaware that in these announcements the length of Secret Service's runs in the cities named was grossly exaggerated.

"With what seems to us a mistaken idea of the prevalence of Anglomania in this country," continues the article, "the pictorial printing has lately been supplemented with a 'stand' showing the presence of royalty at the London presentation."

That celebrated "stand" is thoroughly Frohmanesque. It is characteristic of the learned pig plane on which many Trust companies are exploited.

When Barnum brought Tom Thumb and his wife back from England he used posters gorgeously picturing the reception of those midgets by Queen Victoria. I believe that a noted pugilist displayed lithographs not long ago in which he was revealed in the act of shaking hands with the Prince of Wales before a delighted and multi-colored multitude, and Buffalo Bill has seen fit to ring in incidentally all the crowned heads of Europe in advertising the marvels of the Wild West Show.

But it remained for Frohman to fill a box with members of the royal family of England and spread them before a wondering people on the Secret Service 28-sheet "stand."

What better illustration can be desired that Frohman is a showman and not a manager in the true sense of that much-abused word?

But it is not the "stand" that constitutes Kansas City's chief cause for grievance.

"Kansas City was a long time in securing its first opportunity to witness this widely advertised success. When the opportunity came at last, the principals of the New York and London presentations had given way to others. This substitution would have been all right if it had been as strong as the original or subsequent casts. But it was not."

That's the milk in the cocoanut. Substitution is a trick that is practiced frequently by Frohman as it is practiced by unscrupulous druggists.

"Not the real thing, but just as good." That is the motto on the Frohman Number Two banner.

This will be the last season in all probability that the Number Two dodge either can or will be utilized.

As the *World* said editorially on Thursday last it would be only a question of time, should the Trust accomplish its ends, when the salaries of actors and the royalties of authors will be cut, as the percentages of attractions are now cut.

A dramatist of my acquaintance said the other day that he intended to give up the struggle for recognition here and go to England where there is comparative freedom and an open market.

"There is no chance for a playwright here," said he. "The Trust virtually controls the situation and Frohman and his illiterate associates will consider only second-hand European successes or the works of two or three pet dramatists. While the Trust remains in practical possession American dramatists might just as well turn to other fields or give up writing for the stage altogether."

The remedy lies in the hands of our actors and managers of leading attractions. To quote the *World* again, "They can smite the Trust hip and thigh if they have courage, resolution and the intelligence to work together."

"Amiable and Ingenious."

Chicago Chronicle, Dec. 26.

The amiable and ingenious plan by which the Theatrical Trust proposes to close Mr. Richard Mansfield's mouth is likely to lead to trouble, we should say. Mr. Mansfield, besides being an actor of very great talent, is a gentleman of pronounced views, which he is accustomed to express whenever and wherever the spirit moves him. Some of the most pronounced of his views relate to the Theatrical Trust, and he has now and then taken occasion to make some remarks from the stage concerning that philanthropical combination. It is now proposed by one of the members of the Syndicate that, whenever Mr. Mansfield attempts to discourse upon this subject, the orchestra shall strike up the "Rogue's March" and continue playing that composition until he is silenced. Unless Mr. Mansfield's temperament has altogether changed of late it will be worth a good deal of money to witness an attempt at carrying out this interesting and courteous programme.

It Is Different in England.

The following letter, printed in the London *Era* of Dec. 18, is significant:

THE THEATRICAL TRUST.

To the Editor of the Era.

SIR,—Thanks for your leading article on the Theatrical Trust. You have put the whole matter before your readers, and they, being an intellectual body, will draw their own conclusions. I will only say one thing, and that is, thank God we have not got such a thing in England. God forbid that such an evil should ever take root in our beloved England, where our motto is and always has been, "Liberty." When I came over here last year I heard about that Theatrical Trust business, but being a stranger to the country I did not understand it. This year I have had dealings with them, but I was just a bit too cute, and withdrew in time. I repeat, thank God we have no Theatrical Trust in England. We do not want them, and woe betide the man who tries to start it; for English actors and actresses are not quite so mild and humble as the American professional is unfortunately obliged to be.

Yours faithfully,
AUGUSTE VAN BIENE.

Hotel Normandie, New York, Dec. 7, 1897.

The Offense Has Reached Its Limit.

Chicago Times-Herald.

We have been told on various occasions that the business of the New York Theatrical Syndicate is its own affair, but when the combination makes it practically impossible, as it is alleged, for any star company to appear in the first class theatres of the country without yielding absolute allegiance and paying tribute to the Trust, the matter becomes a question of vital public interest. If managers of theatres and managers of stars wish to be taxed for the benefit of half a dozen men in New York who render them no adequate service, that is their affair. But when stars who will not yield to tribute are hounded to death and barred out of first-class theatres, the matter becomes of interest to the press and the public. The offence is now believed to be reaching its limit, and can no longer be tolerated without an emphatic protest.

San Francisco's Temper.

San Francisco Examiner, Dec. 19.

Now that Heymann and the Syndicate have turned a defiant back on San Francisco it is not in the least likely that the Syndicate's eastern successes will be seen here until they are so frayed at the edges and shiny at the seams that even a Klondike audience couldn't be coaxed to patronize them. To keep us reasonably up to date, and let us see what the rest of the world is approving and enjoying, the plays that succeed in New York will be secured and the Frawley Company will appear in them at the Baldwin—an arrangement which should be quite as satisfactory as Frohman's little penchant for sending his "original" companies (after judicious weeding) out here to show what is going on in New York.

The Public has Killed This Piece.

Rochester Post Express.

The First Born was preceded by a one act farce, A Night Session, of which the least said the better. It was the most disgusting piece of work that has ever appeared at the Lyceum and was a disgrace to the theatre. It would not be tolerated in a third class house. It formed a flagrant foil to the strange, mournful poetry of the Chinese play.

A Sample of Trust Idiocy.

Hartford Post, Dec. 2.

According to a New York paper, the so-called Theatrical Trust has ordered its orchestras to play "The Rogues' March" if Richard Mansfield undertakes to speak from the stage against the Trust. Has the Syndicate an idea that Mr. Mansfield can be silenced by that sort of foolishness?

A PERNICIOUS COMBINATION.

It Depreciates the Drama, Cheapens Effort, and Demoralizes Artists.

New Orleans Daily Item, Dec. 29.

The Item yesterday outlined tersely the "modus operandi" of one of the most pernicious trusts that has yet been born of this era of syndicates. It is a Trust pernicious, particularly because it involves a depreciation of the drama, and the lowering of its intellectual standard, cheapens its efforts and blurs its potency and influence in elevating the masses.

The stage, while aiding in educating and refining mankind, is also a field for the display of genius and higher art, in prose, in verse, in music and in painting. In that respect it has for its immortal lights such creators as Shakespeare and a host of godlike intellects, while the pencils of painters of renown have contributed to adorn the emanations from the brain of master dramatists with masterpieces in their field of art.

This new combine in a new direction proposes to use the drama in all its lines as a mere commercial object. It is a speculative and commercial end merely. Our theatrical amusements, the genius of dramatic and musical authors and the talent of dramatic and musical expounders, are to be used as stocks in trade for a merciless Theatrical Trust, the main purpose of which is to make money.

As the Item remarked yesterday, the war which is now being waged against this theatrical combine by the leading and influential dramatic and great daily papers of the nation, in which THE NEW YORK DRAMATIC MIRROR and the New York *World* are to the fore, "comes home with a greater force to New Orleans than to any other city of equal size around which the Trust has thrown its tentacles. There is no city in the Union more closely identified with the history of the drama nor one that has more respect for its traditions than this."

Besides the press opposition to the Theatrical Trust, there is a heroic band of leading professional actors and actresses, whose fight against the attempt of an iniquitous combine to corner the dramatic art and their dramatic brains is sure to enlist the public, for they are of the public and for the public. To these the determination of the Varieties Association will be an immense recruiting force, for the association is composed of gentlemen of wealth, refinement and influence, of gentlemen in all respects such as must inspire respect for any cause they may espouse.

"A CORNER IN THEATRICALS."

That is What the Thrifty Persons of the Trust Are Aiming At.

Metcalfe, in Life.

The paid mercenaries who write newspaper articles in defense of the Theatrical Trust claim that the public has absolutely no interest in the crusade now directed against the unchristian alliance. They say that the public is satisfied with the shows the Trust provides, and cares nothing about who does the providing.

Leaving aside all questions of what the Trust is doing to debauch dramatic art, there is the little matter of the price of admission to theatres. In this the public is vitally interested. In New York the box-office price of reserved seats at the best theatres was a dollar and fifty cents until the benign rule of the Trust set in. When its grip on the leading houses became fixed it advanced the price to two dollars, which, by the speculator device is made practically two dollars and a half whenever a play is successful. The Trust has not increased the salaries of actors 33 1-3 per cent. Nor has it added a third to the cost of magnificence of productions. Its business economies are to be observed in every thing connected with the theatres under its control. Some trusts claim that they benefit the public because they reduce the cost of production. This Trust reduces the cost of production and doesn't benefit the public. We are confronted, not by a theatrical trust, but a Corner in Theatricals. And the mercenaries say the people like it.

PURELY PREDATORY.

The Trust Does Nothing for Art, and Grasps the Proceeds of the Theatre.

Editorial, New York World Dec. 31.

The Theatre Trust contributes nothing whatever to art or entertainment. On the contrary it represses art and discourages the best entertainment. Its sole purpose is to grasp the proceeds of other men's work.

Actors get too much salary; the Trust wants a part of their earnings. Playwrights receive too large royalties; the Trust purposes to pocket a part of their money. Local managers are making too much out of the traveling companies; the Trust purposes to stop that and itself take the difference.

Again, the public gets too good a show for its money; so the Trust, instead of sending out strong companies, hires two or three actors and a lot of callow students from a dramatic school and advertises this as the "original New York cast," sometimes adding that in the hands of this cast the piece has had a "run" of some fabulous number of nights in New York, when in fact the piece never had any such run anywhere, and the "cast" never played it till sent upon the road to practice this double fraud upon theatre goers.

The Theatre Trust is purely predatory.

The Public Dead Against It.

Rochester Democrat and Chronicle, Dec. 25.

The experience of Mrs. Fiske and of Francis Wilson this season indicates that it is, for a strong "star," first rate business policy to be a conspicuous and active enemy of the Theatrical Trust. The managerial syndicate may be all that its members claim it is and everybody else may be mistaken about its character and influence, but the fact remains that the theatrical public is dead against it and is prejudiced in advance against any attraction bearing the Syndicate brand.

IT IS FEARED AND DETESTED,

BY THOSE WHO THINK THEY ARE FORCED TO ACCEPT ITS DICTATES.

Among All the Profession the Trust Really Has No Friends—If the Theatre Continues in Mercenary Hands, the Outlook is Dismal Indeed—An Abominable Monopoly.

Peterson's Magazine, January, 1898.

Reports are coming in from the road of poor business and of companies closing, but as Prosperity is supposed to have arrived, and as in business circles few complaints are made, whatever dullness there is in theatrical matters must be due to inferior plays or acting. It is an extremely rare case when a good play well acted fails to win public favor. And who are those who complain of poor business? Rarely those actors whose conscientious work has gained them popularity, and who appear in worthy plays. Inferior plays fail, as they should, and actors who cannot act must sooner or later understand that the public does not want them.

And the managers who send out a popular play with an inferior cast, will come to learn that after a few seasons the theatre-going public finds out that it is not seeing the New York cast which is advertised and which it is paying for. There are, as a matter of fact, very few plays, which, after a run in New York, are sent on the road with the identical cast that achieved the original success of the production. Almost always there are some changes for the road, as players who can afford it work only in New York, but managers never hesitate to advertise the "original New York cast."

The subject that has been absorbing so much attention in the theatrical world of late, and which threatens to develop seriously, is the Theatrical Trust, now in a fair way to control the majority of attractions in this country. The Theatrical Trust, like all other monopolies, is feared and disliked by those who have to accepts its dictates, and there are few managers and stars strong or independent enough to fight it successfully. The men who comprise the Trust have control of the principal theatres throughout the United States, and produce a large number of the best attractions; they also control the booking of other attractions at their theatres which, being in each town the most prominent, are naturally most desired by all managers for their companies. Consequently, managers and stars are obliged to submit to the terms of the Trust as to booking, time, percentage, etc., and those who are independent enough to refuse terms which are unjust or time which is unfavorable, find themselves confronted with many difficulties and disadvantages. It is hard to procure the best booking independent of the Trust, and whenever an independent star is to play in a town where the Trust controls a theatre, the very strongest possible attraction is sure to be booked in opposition.

The public cares little or nothing for the Trust; it can make no difference to an audience who supplies the attraction so long as the play and players are good. But when the public realizes that some of our best actors are fighting the Trust and its methods, and that in some cities the most popular actors will be obliged to appear at inferior theatres, because the high class houses are controlled by the Trust, or, in some cases, that a few favorite actors will be entirely barred from certain towns, then the people will understand what effect the Trust has upon the theatre-going public.

Monopoly of any sort is wrong in principle and bad in effect. It benefits the few and injures the many; and in this case it has a decidedly bad effect in that it controls and cramps American dramatic art—a thing which ought to be free as air. Art cannot live and thrive in an atmosphere of repression and suppression, and if the theatre of America is to be in the hands of speculators, it is a sorry outlook for our dramatic art.

A COMIC ASPECT.

The Explanation of the Trust's Purpose by a Member of the Trust.

One of the few comic aspects of the Trust is Nirdlinger's virtuous explanation of the motives behind it.

"We are trying to bring about stable conditions in a business which at best is very precarious," he says, with well-simulated seriousness, "and where the results, when the risk is taken into consideration, are the smallest of any business known."

And so to render the business less precarious, the Trust is trying "to bring about stable conditions" by cutting down the long established terms of standard attractions, offering take it or leave it routes with disastrous percentages to the managers of new productions, shifting dates solely to benefit its own attractions and theatres, sending weak-kneed companies willy-willy as time-fillers to enmeshed theatre managers, chilling and killing competition, depreciating theatre property, paralyzing enterprise and discouraging talent.

This is a unique remedy for the precariousness of the theatrical business which, according to Nirdlinger, produces results, in proportion to the risk, smaller than those of any other business.

Nirdlinger wishes us to suppose that the profits of theatre managers will increase by the methods described, and that attractions will grow rich on diminished percentages. This is a process of reasoning distinctively of the Trust Trusty. And perhaps the Trust considers it good enough reasoning for those to whom it is addressed.

TRUST OPERATIONS ARE INJURIOUS.

THE COMBINATION BOOMS ITS INFERIOR ATTRACTIONS.

The Public Swindled by Bogus Companies Announced as "Original"—How the South Has Suffered from Its Methods—An Influential Newspaper Prays for Relief.

Atlanta Constitution.

The theatrical world is just at this time deeply interested in the fight that is being made on the Theatrical Trust. The dramatic papers and some of the great dailies are waging a red-hot war against the Trust and the fight has been so thoroughly carried on and so evidently just that the Trust is now declared doomed. While the fight on the Trust comes from the North mainly, the South is the section that has been more affected than any other, and the downfall of the combine will benefit us more than anybody else. The disruption of the Trust will be a blessing to the actors and to the theatre-going public in general and the South in particular. Like all trusts, this one is worked for personal gain and not for the benefit of the actors or the theatregoers.

The Theatrical Trust is a combination of theatrical speculators who have combined and acquired control of the principal theatres and many of the actors and leading attractions of the United States. They own or operate fifty of the big theatres; they control the bookings of seventeen other theatres. Outside of the Theatrical Trust there are only about seventeen important theatres and four leading attractions. It is almost impossible for any theatrical manager who refuses to submit to these six men to float. No star who defies them can get advantageous terms for a twenty weeks' tour in a season of forty weeks. The men who are said to compose the Trust are Charles Frohman, of New York; Al Heyman, of San Francisco and New York; Samuel Nirdlinger, of Philadelphia; Fred Zimmerman, of Philadelphia; Abe Erlanger, of New York, and Marc Klaw, of Louisville. Controlling as they do the vast majority of all the attractions and theatres in the country, the public as well as the actors are at their mercy. Klaw and Erlanger do the booking for the Trust, and it is in their power to send us just what they please, or, in other words, the attractions that they can get the most out of. Of course, the best attractions are held for the best towns. The big attractions are held in the North as long as possible and the South has to wait for them until they have had their "run" in the larger cities. A manager of a theatre who does his bookings with them is really no manager at all, for he cannot get the attraction that he wants and that his patrons demand, but he has to take what is sent him. Contracts do not cut any figure with the Trust. An attraction may be booked for towns in the South, and when the time comes for them to start out they may be still drawing large houses in the North. Of course they do not start out at all, and some inferior attraction is sent us to fill up their dates.

The owners and managers of the theatres cannot help themselves any more than the public can and they have to stand it. Here is another way that the South suffers. If a play has made a hit in the metropolis largely by virtue of the company presenting it, it is sent on the road with a cheapened company, the claim always being made that it is presented by the "original" cast. If a play is remarkably successful in New York it is sent on the road by the Trust in duplicate or triplicate, the No. 2 company being cheaper than the No. 1 company and the No. 3 company inferior to the No 2. If these companies were sent out and advertised as other than the "original" company they would not do half the business, and they are, therefore, always called the "original." Very often the managers are fooled and then again they aid in the deception. An actor who is in the power of the Trust cannot call his soul his own. The theatres in their power are greatly hampered and the people who patronize the playhouses suffer. The fight against the Trust is being taken up by papers all over the country and they will undoubtedly kill it.

When it is a thing of the past the South will be greatly benefited, and we will not only get better attractions, but we will not be so grossly deceived as to what they really are and as to the merits of the companies presenting them. Dramatic writers who stand in with the Trust will then give us honest criticisms and the public may be able to dodge unworthy attractions now being boomed because the Trust controls them. The critics on the southern papers can help in breaking down the Trust, and as they are the ones to be mostly benefited they should not be long in taking up the fight.

ENTERTAININGLY STATED.

The Exact Relations of the Persons Who Compose the Trust to Theatre Art and Artists.

Buffalo News, Dec. 19.

Harry St. Maur, the actor of wide experience, who has been playing with the Music Hall Stock Company, has an opinion regarding the Theatrical Trust, and to the writer recently delivered himself something like this:

"It seems to me the Trust creators are the architects of their own impending misfortunes. Men who deal in horses, or cattle, are excellent judges of beasts—can make a shrewd guess at the sort of three-year-old that can be developed, with skillful nursing, from the yearling purchased. Size up most of the prominent men of the Trust. Eighty per cent. of them—more—are only business men who would come to howling grief if they attempted to direct a play. Abroad the stage expert hires the business overseer. Here it is the exact reverse: the business man hires the expert, and knowing nothing about yearling artists, and having a holy terror of young authors, must always deal in popular names and expensive properties; must always take big risks with big failures in constant attendance. They are always making and breaking. How many of them retire from business with honorable fortunes? Again, business men understand business methods. If the Trust had only business men to deal with it might be dangerous quite a while, but stars and actor-managers have the artistic element in their composition, an element which will not fuse with the indefinite composition of a trust. Look how Mansfield scored the illegal combine the other day from their own stage. Mansfield and Mrs. Fiske have half killed the Trust now. Mr. Jefferson is a very politic man and 'goes slow,' but he will slip out at the bean moment. These three stars could break up the Trust this season, to say nothing of the other dozen now on the road. For the Theatrical Trust to be a permanent power it seems to me that all the Jews therein must be gents and all the star artists idiots. That isn't quite so, is it? As things are, the trained actor has every reason to bless the Trust."

"How so?"

"But for the Trust managers would never have been forced to return to first and best principles—stock business—the establishment of permanent companies of actors and actresses, properly so-called, in numerous towns, that the inhabitants may have a feeling of personal interest in."

FEELING IN TORONTO.

Newspapers In That City Leading the Public to Rebellion.

Toronto Saturday Night, Dec. 11.

The attention of the public has been drawn to the existence of an enormous Theatrical Trust controlled by Messrs. Heyman, Erlanger and Klaw. It is said that the booking of a large number of theatres, both in Canada and the United States, has been placed in the hands of these gentlemen to such an extent that theatrical companies cannot secure those theatres to which their merits entitle them, except by agreeing to the terms imposed by the Trust. It is also alleged—and the accuracy of this statement can be vouched for within our own experience—that inferior organizations are sent *en tour*, to the exclusion of superior attractions which have declined to travel under the auspices of this theatrical octopus. So far the dispute has been treated as one between the profession and the combine, and the public has been called upon to rise in sympathetic rebellion and to assist poor and struggling artists who are fighting against the iron hand of plutocratic despotism, etc., etc., etc. The public, as is its wont, will do nothing of the kind. There is no such thing as sympathy in a mob; but there is the surer attribute of self-protection which will before long work the effectual extinction of Messrs. Heyman & Co. If second class shows are sent to first class houses—and we have seen something of this already and are likely to see more—the percentage on the receipts which the theatres pay to the Trust for its services will by no means represent the total loss to the local houses. The public will simply stay away and will thereby force the managers into a position of antagonism to the Trust, which will not exist very long with both the managers and the players arrayed against it. So this evil, like every other, will provide its own cure, and the combine will furnish first class attractions to those theatres that by reason of their position and standing are entitled to them, or pass out of existence. The late Abraham Lincoln's famous aphorism about the impossibility of fooling all the people all the time, applies here with satisfactory directness and force.

But while the Canadian public may assume an attitude of indifference to the struggle that is going on between the players and the combine, the operations of the Trust are likely to appeal to them very directly ere long. It will doubtless occur to patrons of the local theatres that to have to pay one dollar to witness shows that perform elsewhere for a quarter is somewhat of an imposition, and that for the leading theatre of Toronto to present a bill of fare such as has been put up by the Grand so far this season at the prices charged (raising prices when the show is any good), is not fair. In the days when Manager Sheppard had a free hand the public were well served and fairly treated, and although he is not personally responsible for the booking that is now being done, the public will not worry about the precise identity of the culprit, but will continue to absent themselves until they are treated with fairness and honesty.

As matters stand now, if Mrs. Fiske, Mr. Richard Mansfield, and perhaps Mr. E. S. Willard, visit Toronto, they will appear in the Toronto Opera House. The Cummings people are understood to have secured the Princess for a lengthy term, but even if they were out of it, both it and the Grand are controlled by Hayman, Erlanger and Klaw and are not available for attractions not controlled and sent out by them. If a great English actor comes to this continent he must enroll himself on the books of the combine and play where they send him or in second class and vaudeville houses. If such come to Toronto, will the public support them in their new departure, or will the necessary increase of prices be more potent to keep the ordinary patrons of the Toronto Opera House away than the attraction of great names is to draw society's four hundred? What they ought to do, both with regard to their own interests and those of the profession, is clear enough; what they will do is another matter.

In Toronto we must simply put up our share of the fight against this Trust.

The Actors and the Trust.

Editorial, World, Dec. 11.

Joseph Jefferson, Minnie Maddern Fiske, Francis Wilson, Richard Mansfield and their kind mean greatly more to the theatre-going public than all the managers and janitors of the Trust combined.

TO CORNER THE MARKET.

The Purpose of the Trust is Evident—Destructive of Art.

Norwich, Conn., Record, Dec. 16.

Francis Wilson, the actor, appeared in New Haven Monday evening and at the end of the second act made a speech in which he took occasion, and from all accounts enjoyed it, to denounce in vigorous terms the lately formed but omnipotent Theatrical Trust. He said that, formed as it was for the control of the theatrical art, it demanded both a percentage of the profit of the company and of the house where the company played. Hence, to equalize things, cheaper scenery and actors commanding less salary must be used, to make the profit of the Trust greater. He averred that a few heroic and self-respecting actors had boldly taken their stand in opposition to this monopoly, as James O'Neil, Mrs. Minnie Maddern-Fiske, James Herne, Richard Mansfield, and, he hoped, Joseph Jefferson. n the end, he said, the Trust could not be detrimental to the public itself, hence injuring all for its own aggrandizement, and in closing he expressed the fear that possibly this was his last appearance in New Haven, owing to the probable power of the Trust.

The Theatre Trust that Mr. Wilson refers to and against which Richard Mansfield has arrayed himself with commendable courage, is an association of six well known theatrical managers, formed for the very evident purpose of cornering the theatrical market by controlling the management of the theatres, the employment of actors and the production of plays in this country. So far the Syndicate, which is backed by heavy capital, has been able to secure fifty of the big and most important theatres in this country, either leasing them or buying them outright, and in addition controls the bookings of seventeen other playhouses. The Syndicate has left only seventeen important theatres, several of which they may yet absorb, and but four leading attractions, of which Mr. Wilson as well as Mr. Mansfield is one. Like other trusts, the Theatrical Trust claims to have been organized for the good of all exponents of art, but its power for evil is greatly in excess of its power for good, and it is able, if it so desires, to restrict the business of any theatre management which should ignore its wishes, and, possibly, make it retire from business, from inability to make sufficient bookings or get under control prominent actors. It is claimed that no star who defies the Trust can get advantageous terms for a twenty weeks' tour in a season of forty weeks.

Along with the prominent actors named THE DRAMATIC MIRROR has taken a firm stand against the Trust, believing that under the Trust's system "fewer actors are actually employed than would be employed under the old system of competition, which developed art and artists and gave new recognition upon every new demonstration of ability." In addition to this criticism, Mr. Mansfield points out the pertinent fact that the Trust is a menace to art in that any effort to confine it within the unsympathetic limits of commercialization is almost sure to wound it mortally and cause its death.

Mr. Mansfield's argument seems to us to be well taken. Art is too dainty and bewitching a mistress to be soiled by contact with the sordid commercial world, and any effort to bind her out to a grasping and greedy trust can only result disastrously. But then, too, art is as capricious and fickle a mistress as she is bewitching, and it may not be possible for the Trust to get her under its fat thumb, and, ferret-like, drain her of her bloom and beauty. The history of art shows it to be an elusive factor, not to be bound by restriction, discipline or repression.

IT IS DEPLORABLE.

The Drama Subject to a Tyranny Unrivalled in Stage Annals.

Birmingham, Ala., Age-Herald, Dec. 19.

The denunciatory comments that are being bestowed on the Theatrical Trust by the American press have made the tyranny of the Trust the most important topic of the theatrical season. The English press have taken the matter up. It takes the view that the Theatrical Trust indicates the downfall of the drama in the new world as an institution conservative of art. Another side to the story put forth by London representatives of the American managers attributes this opposition to jealousy of English promoters because of the inroads American attractions are making. The Theatrical Trust, as is known, is composed of theatrical speculators who operate the bookings and control most of the principal theatres in this country. It is made up of a set of men whose sole object has been, and is, personal gain. It simply owns the managers and actors who are powerless to work independently of the Trust. It is a monopoly of the first water. It has practically forced actors from the stage. It has forced house managers to take what is sent out by the Trust or close their theatres.

The South suffers more than any other section from this Trust. That plays are a year or two old when they reach the South is the fault of the Trust. That the casts are utterly inferior to the original ones, the South must thank the Trust.

Personal interest governs the Trust. It is hostile to the best interests of the stage and actors.

The Trust has become such a power that Richard Mansfield attributed his arrest in Philadelphia the other day as a put-up job by Nixon and Zimmerman, who are applying their energies to the Combine. Mr. Mansfield has been scorching the Syndicate in his recent curtain speeches and has declared to his audience that he will not play in any theatre controlled by the Trust after the present season.

Such is the situation of the Theatrical Trust as it stands to-day. It is a crime against the men and women who earn their livelihood in the dramatic profession. It is to be deplored that the drama has been invaded by a tyranny, unrivalled in the annals of the American stage.

LEADING MEN IN NEW ORLEANS

CONDEMN THE THEATRICAL TRUST AS A DANGEROUS COMBINATION.

"Our Intellectual Amusements," Says Former United States Senator Jonas, "Must Not Be Made a Mere Commodity to be Controlled by Brokers and Speculators."

The feeling in New Orleans against the Theatrical Trust has been shown by articles from the *Daily Item* of that city republished in THE MIRROR Supplement. The Varieties Club, a social organization composed of leading men in New Orleans, owns the Grand Opera House, the finest theatre in that city, and takes pride in it as the home of the best obtainable in the drama. The other day Colonel Soule, President of the Varieties Club, condemned the Trust as a dangerous and demoralizing influence in theatre administration. Colonel Soule's sentiments have been indorsed by another distinguished citizen of New Orleans, as will be seen by the following from the *Item* of Dec. 28:

Although Colonel George Soule, of the Varieties Club, did not assume to express more than his individual opinion on the subject of the Theatrical Trust in his interview in the "Daily Item" of Sunday, he has the satisfaction of knowing now that all he said has been unqualifiedly endorsed by the members and friends of the organization of which he is president

Former United States Senator R. F. Jonas declares that Colonel Soule expressed the sentiment of the Varieties Club, and that it is worthy the importance of an official utterance.

This morning Mr. Jonas, when approached on the subject, declared the following expression of his opinion:

"I read with pleasure the remarks of Mr. Soule, contained in Sunday's "Item," and endorse them most heartily. I think he expressed the sentiments of every member of the Varieties Club, and, if I mistake not, those of a very large majority of the lovers and patrons of the drama.

"I approve and appreciate very highly the position taken by the "Item" on this question, and regret that the press generally is not more outspoken in disapproval of the Theatrical Trust. The press can afford to occupy an entirely independent position, for the theatrical managers depend far more for their success upon the favorable notices and criticisms of the press than the compensation given by way of advertising amounts to.

"The New York 'World' and THE DRAMATIC MIRROR are leading in this fight, and they should be supported by all lovers of the drama and those who desire its artistic advancement and improvement, as well as of all persons who are opposed to combinations, the object of which is to destroy competition, to bridle and control energy, genius and talent, and to make of our intellectual amusements (as they have of all the necessaries of life) a mere commodity to be controlled by brokers and speculators, men wholly ignorant of and unmindful of the requirements of art and cultivated taste."

THE ORIENTAL IDEA.

Members of the Trust "Corner" Chorus Girls for Their Characteristic "Shows."

Cincinnati Enquirer, Dec. 22.

It may not be generally known that the Theatrical Trust, which is reputed to have control of nearly all the first class theatres in the country, and the principal actors and actresses as well, has also cornered the market on chorus girls, but such is the positive case, by their own admission. Klaw and Erlanger, the theatrical magnates, who are recognized as the head and front of the Trust, control the market of shapely young ladies who form such an essential part of all extravaganza and comic opera productions, with but one or two exceptions. The very existence of the Trust is what has made this final monopoly possible. The process of coralling all the chorus girls began last June, and was soon completed. To-day there are few of these young ladies whose names do not adorn contracts with the firm of Klaw and Erlanger. This unique corner was arranged and brought about just like any big stock deal or wheat corner is manipulated. It is barely possible that it required a little more adroitness to secure the entire supply of useful chorus girls upon the market than it does to merely juggle with stocks or sugar or wheat.

The process of securing all the eligible girls was not an easy one. As theatre patrons are well aware, the Trust, as represented by Klaw and Erlanger, is interested in quite a number of productions in which comely girls are a distinct feature, such as One Round of Pleasure, Jack and the Beanstalk, In Gay New York and The Brownies, that have already been seen in this city. When Spring came and the organization of these attractions was under consideration, a question that arose was how will we get beauty enough to go around? Both Messrs. Klaw and Erlanger had long since come to realize the importance which the pretty chorister played as a factor in their principal extravaganza productions. Glancing over the different shows under their control, the two trustites were for the being stumped as to how they would gather the necessary charmers into their net. The idea of cornering the market was thus hit upon, and they at once set the vast machinery which the ycontrol to work looking toward the securing of all the available choristers. Any one acquainted with the workings of the Trust can readily perceive that this demand immediately put Klaw and Erlanger in touch with the entire American supply, and one by one they brought the girls to terms. Hence it is that they now almost absolutely control the output, and other managers must get from them this necessary adjunct whenever they contemplate a production.

A Successful Rebel.

Boston Post, Dec. 23.

Francis Wilson need never fear but that the Boston public will always wish to see him, for his present engagement at the Tremont in Half a King is one of the most popular he has ever played in this city. Mr. Wilson occupies a place in the theatrical world that no one else seems capable of filling.